

The Cleveland Museum of Art
December 30, 1939

To: The Director
From: Curator of Education
Subject: Annual Report for 1939

Again, reports from various divisions of the educational department are submitted herewith, and listed at the end of the present report. I have underlined what seem to be especially noteworthy points in them, and will pick out a few for further mention here. In addition, I would like to have the article entitled "Educational Work at The Cleveland Museum of Art," written last August and revised this fall, considered as a supplement to the 1939 report. It covers all phases of the work in some detail, with a historical introduction but with special reference to present activities. It is hoped that this article will be in print in the next few weeks, and available for distribution. Mr. Fox wrote you a special report this month on the motion picture activities of the Museum, and I have asked him to include a copy of it here as part of our total survey.

Certainly, one of the outstanding events of the year has been the return of Mrs. Dunn to good health and energy. It has infused a sense of confidence throughout the staff, to know that her experience and wisdom are again in charge of administration.

Another event, or rather series of events, has been that connected with the General Education Board and its two grants to the Museum. On January 14th and 15th, a conference was held in the Director's office of twenty-one representatives from the Board and a number of art museums, in addition to the Cleveland delegation. They discussed objectives and possibilities along the line of art museum aid to secondary education. The group was later entertained by Mr. and Mrs. William G. Mather. In connection with the visit here of General Education Board officials, another conference was also held with them and officials of the Shaker Heights Public Schools. Tentative arrangements were made for cooperation

between this Museum and the Shaker Heights Junior and Senior High Schools, in the event of grants for that purpose.

There emerged from these conferences, during later months, outcomes of importance to this Museum and to several others. Two grants were made to us during the spring. One of \$9500.00 was for a twelve months' renewal of Project No. 1, the psychological research. This work was to stress attempts to assist teachers in the problem of evaluating students' art work on the secondary level. It was to be focussed on Shaker Heights, but to involve consultation with a group of other secondary school authorities. The work of Mrs. Lark-Horowitz, Dr. Barnhart and Mrs. Salls during the year has followed these lines.

The other grant, for Project No. 2, was for museum aid to secondary schools through circulating exhibits. The sum of \$14,700.00 was awarded to The Cleveland Museum of Art, to cover a three-year experiment in this field, including purchases, installation, and additional personnel. Similar grants were also made to the Museum of Modern Art in New York, the Albright Art Gallery in Buffalo, the Chicago Art Institute and the Milwaukee Art Institute. Representatives from the participating museums have held two subsequent conferences, one in Cleveland and one in New York, to discuss and exchange information about their respective projects. It is understood that the projects are to be similar but not identical, being adapted somewhat to local conditions, and that a final report of results will be submitted. Mrs. Ruggles has been in direct charge of the project in Cleveland, and has had as her assistants Miss Gilbert, Mr. Alvarez and Mr. Segner. As her report shows in detail, not a great deal has yet been expended under this grant; but a most careful survey has been made of teachers' needs and proposed educational uses for the material, so that significant results may be secured. What few objects have been acquired, such as a model of Shakespeare's theatre, some color charts and illustrations of Greek, Roman and Elizabethan life, have been agreed upon as sure of intensive use by one or more departments of the school.

We are now completing the second year of work under the Carnegie grant of

\$3000.00 a year for three years, to develop the Saturday morning classes in comparative arts for children. The past year has seen further development of the syllabus, which we expect to submit as a report to Mr. Keppel; and further progress toward the better integrating of creative work with appreciation of art in the Museum galleries and circulating exhibits. Special precautions have been taken to prevent the studio classes for members' children from becoming too much detached from gallery study; and to prevent the gallery classes (members' and open) from doing only unimaginative copying.

Miss Doig and her staff of music teachers have worked hard to produce the parallel development of music with visual arts classes, on which the Carnegie grant was based. They have improved the age-level gradation of the work, have increased the amount of composition done by students, and have effectively utilized the phonograph record collection for studies in the appreciation of music.

The Cleveland public school group has finished a year of heavy emphasis on radio instruction, as directed by Mr. Howell, using the school broadcasting station. As the recent conference with Mr. Howell indicated, the recent emphasis is recognized as excessive by all concerned; that is, excessive if it were to be continued indefinitely. It has now been agreed in writing that the staff will endeavor to keep an approximately equal balance between three phases of its work: radio, instruction in schools, and instruction in the Museum. This will be subject to variation in different parts of the year, and may never be exactly achieved; but at least the objective has been clearly restated of bringing as many classes and teachers as possible to make use of special and permanent exhibits in the galleries. Meanwhile, the time spent on radio is far from lost. If the classes taught in this way by the school-museum staff are included in our statistics, they raise the total impressively. Moreover, the lantern slides upon which the talks have been based have been Museum objects in a large number of cases; and it is certain that many class and individual visits to the Museum have

resulted from this great increase in the number of students receiving art appreciation lessons.

The usual number of courses for adult members has been given, including the two by Messrs. Keller and Henry Hunt Clark, for which the Museum makes no payment. Attendance has been satisfactory on the whole, and the interest of members has been sustained by a new list of topics in spring, summer, and fall. (It was found impossible for budgetary reasons to give the requested course on music appreciation, or to schedule for this spring the requested course on appreciation of photography; but these two topics may be worth remembering when better times come). In a brief factual report such as the present one, it is impossible to stress adequately the large amount of study, collection of new materials, and original presentation which has gone into these adult courses.

Again this fall, moving pictures packed the hall on Friday evenings, while the few lectures on art which our budget permitted were sometimes indifferently attended. De Cou and a few other popular favorites have drawn fairly good but not enormous audiences. Whether conflicting events or other causes are responsible is a question which deserves discussion. People will come to see something in the nature of a show, such as a motion picture or marionettes; or to see a well-known personality, such as Frank Lloyd Wright. These last are expensive, and not many of them deal with art. So we continue to follow the practice of keeping up annual statistics with a few of the sure-fire entertainments, while allowing ourselves the luxury of a few scholarly art lectures regardless of smaller attendance.

In spite of many staff changes, Mrs. Wicks and her group have accomplished remarkable results in keeping up the work with suburban schools. The Shaker Heights field has been largely given over to Mrs. Wike and Mrs. Stitt, formerly on our own staff and now functioning very much as if they still were. Through Mrs. Ruggles' department and the new G.E.B. project, Miss Gilbert has also been spending most of her time with the Shaker schools. This has left Mrs. Wicks and

Mrs. Van Loozen to handle Cleveland Heights and the other suburbs, as well as a few private and parochial schools, with insufficient help from new, part-time teachers. In spite of many handicaps, and the constant need of training new personnel, they have not only kept up the quantity of work but have gone ahead with experimental projects in teaching art appreciation.

Respectfully submitted,

Thomas Munro
Curator of Education

Enclosed: reports from

1. Mrs. Dunn as Associate Curator for Administration
2. Mrs. Wicks as Supervisor of Instruction for Suburban and Private Schools
3. Mrs. Wicks as Supervisor of Saturday Visual Arts Classes
4. Miss Horton as Supervisor of Museum Instruction in Cleveland Public Schools
5. Mrs. Ruggles as Supervisor of Extension Division (Circulating Exhibits)
6. Mr. Fox as Supervisor of Motion Picture Activities
7. Mrs. Smith as Supervisor of Club Activities
8. Miss Doig as Supervisor of Saturday Musical Arts Classes

THE CLEVELAND MUSEUM OF ART
Department of Education
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Publications

Edward N. Barnhart

A computational short cut in determining scale values for ranked items.
(Psychometrika 1939 4 241-242)

A spaced order of merit for preference judgments.
(Journal of Experimental Psychology 25 1939 306-313)

Reviews Murray: Explorations in Psychology.
in: (Psychiatry 1939 2 236-237)

Lewin: Conceptual Representation and Measurement of Psychological
Forces
in: (Psychiatry 1939 2 #3 433-4)

Lundholm: Cognition and Our Conscious Life
in: (Psychiatry 1939 2 #3 435)

Hamilton: Toward Proficient Reading
in: (Psychiatry 1939 2 #4)

Milton S. Fox

Thoughts After Expressionism in Crossroad, No. 1, April, 1939.

Anything But Cinema in Crossrad, No. 2, Summer, 1939.

Betty Lark-Horovitz

On Art Appreciation of Children: III. Textile Pattern Preference Study,
Journal of Educational Research, September, 1939, pp. 7-35.

On Art Appreciation of Children: IV. Comparative Study of White and Negro
Children, 13 to 15 years old, Journal of Educational Research, December,
1939, pp. 256-265.

Lark-Horovitz, Barnhart, and Sills: Graphic Work-Sample Diagnosis, Analytical
Method of Estimating Children's Drawing Ability, 1939, Copyright by The
Cleveland Museum of Art.

Thomas Munro

Museum Educational Work for the General Public, Bulletin, October, 1939.

Katharine G. Wicks

Tales from the Dust - published in American Junior Red Cross News; November, 1939.

Baboushka, a Christmas play; published in Story Parade Magazine; December, 1939.

Articles for Young People's Page - The Cleveland Press

Christmas Through a Knot Hole - illustrated by Lois Gilbert;
The Cleveland Press, Young People's Page - December 23 or December 29, 1939.

Cinders - a book for children - published by Longmans, Green.

December 14, 1939.

ANNUAL REPORT

To: Curator of Education
From: Supervisor of Saturday Morning Visual Arts Classes

MAIN OBJECTIVES

The main objectives to be worked toward during the year 1939 were: First, completion of a set of mimeographed lesson sheets covering the work of that year; and, with these as a basis, the working out of a written statement or syllabus which would summarize the work done and possibly outline further plans. Secondly, in the teaching field, the objectives were to develop ways of using Museum materials in the Members' Classes which are really studio groups and not ordinarily exposed to gallery material; and on the other hand, to evolve methods and problems to be used in the Open or Free Classes which would avoid meaningless copying. Since all of these classes are exposed to Museum material constantly, this is no mean hazard.

LESSON SHEETS, SYLLABUS

It was determined that the syllabus should not be the work of any one person. As an initial step, it was therefore decided to devote the fall of 1939 to having lesson plans for each age level in all of the classes written out by the teachers. These were then mimeographed. When all of the staff had this material in hand, the second half year was devoted to staff discussion under the leadership of Milton Fox to whom was assigned the job of organizing the written material into syllabus form. He found that in the lesson plans many points were dealt with summarily or not at all. He therefore worked out a series of questionnaires covering these points. These questionnaires were used as a basis for discussion by the staff.

This fall Mrs. Sills was asked to work with Mr. Fox. When all written material gathered not only in 1938-39, but as far back as 1936-37 was assembled, Mrs. Sills made a chart of data gathered, arranged under subject headings. These headings covered the main points to be discussed in the syllabus. The charts revealed further gaps and called forth further questionnaires. Staff meetings this fall have been devoted alternately to talks by Dr. Munro which have given a general direction to the teaching group and staff discussions of this most recent set of questionnaires. By the first of the year Mr. Fox and Mrs. Sills will have completed a report of all the material so far gathered. The report will be put into syllabus form. It is hoped that this may be considered simply as one complete step and that more time may be given to perfect it and to make additions.

The lesson sheets have been made into a flexible file. Each teacher for this year either teaches the same lesson taught last year, in order to check its success, keeps a drawing or two which are added to the file by way of illustrating the lesson, and makes comments upon the lesson; or if that teacher wishes to teach a new lesson that lesson is written out, drawings kept, comments made. This material is handed in once a month to Supervisors of Members and Free Classes, the best lessons kept and put into the permanent file. During the summer months all this material will again be weeded out, only the best retained. In this way the file will be kept up to date and will not become unwieldy because of size.

TEACHING METHODS

In the Members' Classes where the students work in studios the teachers felt there was some danger of giving problems which while interesting and profitable from the standpoint of teaching drawing, had little or nothing to do with the Museum and might be done as

well or better in any school. A concerted effort was made to avoid this situation, to use more material from the Department of Circulating Exhibits, more material from Library and Slide Department, to take more trips into the Galleries. In short, the objective was to relate the drawing lesson to a program of appreciation. A glance at the lesson plans will show that, on the whole, this has been well fulfilled.

The problem of the Open Class is just the opposite. Here the children who always work in the Galleries and are constantly in the presence of Museum objects show a marked tendency in the direction of meaningless copying. Considerable ingenuity has been exercised by the Open Class teacher in planning a lesson suitable for a given age level that will utilize gallery material in a creative way. Again, a glance at the lesson plans will show that a great effort has been made toward these ends.

ADVANCED DRAWING CLASSES

The classes for Talented Children or Advanced Drawing Classes were somewhat reorganized this fall. Mr. Fox is teaching the older group; Mrs. Sills the younger. This latter includes children ranging in age from 11 through 13, both children selected because of talent and those selected because of having a high I.Q. This group is not only a drawing class, but it serves as a subject for psychological observation. Mrs. Sills is keeping accurate records of the work of each child. Mr. Fox's group works very freely, using Museum material as it fits in, emphasizing problems of technique, and also stressing contemporary material because of the interest it holds for this age level. These two Advanced Classes at once set the pace for the other classes and are a culminating point, since for several years, all of the children in the Advanced Drawing Classes have been selected from other Museum groups.

It is hoped that the work for next year may progress somewhat upon the lines laid down for this, that the teachers may continue quietly working out more problems, better methods of approach to their age levels, but that no revolutionary undertaking be considered. The work is now organized more closely than it has ever been. With this as a base and a year or so more of straight going the way should then be clear, perhaps, for further experimentation. Out of this present program, it seems quite possible that a closer relation between the Music and Visual Arts will grow up quite naturally.

Respectfully submitted,

Katharine G. Wicks.

Extra
January 26, 1940.

ANNUAL REPORT

To: Curator of Education

From: Associate Curator of Education

I. Statistics

The attached statistical report for the year 1939 shows such a marked decrease in total attendance and group attendance that we must find the causes.

1939 total decrease over 1938 of 31,452 individuals

total decrease over 1938 of 284 groups

However when the figures for 1937 and 1939 are compared we find:

1939 showed a total increase over 1937 of 11,569 individuals and
of 827 groups.

As a rule, it is better to compare educational statistics over two and three year periods. Very important exhibitions running through a fairly long period, (such as that of the Guelph Treasure, The Great Lakes Centennial Exhibition, The Van Gogh Exhibition and probably the coming exhibition of The Masterpieces of Art from the New York and San Francisco World's Fairs,) naturally increase attendance that we find it rather difficult to say just what an average, normal year's attendance should be. But we do know very definitely most of the causes of the 1939 decrease.

1. My own illness and absence of four months from the Department took Mrs. Wicks away from teaching in order to do my work.
2. Mrs. Van Loosen's illness, scarlet fever, kept her from adding her "quota" of classes and attendance for nearly six weeks. There were serious colds and "flu" for others of the staff through April.
3. There was no special exhibition.
4. Members' children's class attendance is "down" whenever membership falls.
5. Miss Eyerdam's class attendance at Garfield Heights dropped, of course, when she married and left the city.
6. No large conventions sending groups to visit The Cleveland Museum of Art.

7. No out-of-town talks given by staff members to national educational conventions.
8. Last, but by no means least, are the losses that come under the heading School Classes in the Museum (Cleveland Public Schools - outside the Museum).

In this connection we must go back to the three year grant of \$62,000.00 made last year to the Cleveland Board of Education for an experiment in education through radio. While Miss Horton has been using the radio in art appreciation lessons since 1931 when Mr. R. G. Jones undertook the first radio work in the Cleveland Public Schools, this year under this new grant and program her work has greatly increased. Mr. Jeffery and Mr. Chamberlin, too, have been asked to give most of their time in the last three months to this new radio teaching. In order to set up such a thorough-going program they have found it necessary to spend much of their time in selecting, assembling the material for discussion, as well as in writing and giving these talks. If we include the statistics of radio talks given in schools and the number of young people who have heard them, we should add 2748 classes, 92,800 auditors, making a total on the educational statistics of 9252 groups, 307,196 attendance. Since most of the preparation for these talks has already been made Miss Horton believes 1940 should see a marked increase in the above statistics. The Educational Department through Mrs. Brown and her assistants has given a great deal of secretarial assistance to the Class Room staff.

Since radio has already become such an important part of our Museum educational program, directly and indirectly, and since this will no doubt continue over the period of the next three years, does it not seem desirable that we agree upon some way to include these new statistics in a way that will give a clear picture of our activities beginning in January, 1940? In addition to the above, 23 radio talks have been given by members of the Educational staff for the Publicity Department. This, too, has meant secretarial assistance.

II. Changes in Personnel:

We have broken all records in Educational staff changes in 1939. We began in May and have continued steadily. The first change came when Miss Murphy was invited to assist Miss Gastjens when Mrs. McCurdy resigned. Miss Schreiber was offered her position and accepted, remaining three weeks when she left to accept a position which she believed offered advancement and better pay. At the same time Miss Squire, part-time assistant to Mrs. Brown, resigned to go to California. Miss Lund and Miss Treaster, inexperienced but promising young assistants, were then engaged and have proved their worth. Following this, Mrs. Maher wished to give up part of her Museum work in order to have more time for her home. At the same time, Mrs. Feer, former secretary of Mr. Whiting, applied for a position, since she could not join her husband in Switzerland. It was possible to make one for her by combining Mr. Quimby's work (1/3 time) and some clerical work (2/3 time) under Grant # 1 replacing Jean Henderson.

Following these changes it was decided to offer Lois Gilbert a new position under Grant # 2 as assistant to Mrs. Ruggles in the work with Shaker Schools. Her first duties being to interview teachers, learn their needs for visual materials in their various programs. This meant finding teaching assistants for Mrs. Wicks. Mrs. Greenwood and Miss Jerwayne Smart were engaged on part-time basis, three days weekly until January first. Mr. Segner's time was divided between Mrs. Ruggles Grant # 2 and Mrs. Wicks. It was arranged that Miss Gilbert should continue as Saturday morning teacher and in charge of Sunday Story Hours.

Saturday morning teachers were changed in a wholesale way. Mrs. Van Loozen was chosen to be in charge of the Open Class, replacing Miss Eyerdam. Mr. Chamberlin and Mr. Vollman were assigned to Members' Children's classes. John Teyral recently returned to Cleveland and now instructor in The Cleveland School of Art again finds himself in the Saturday morning class now as a teacher. Mr. MacAgy and Mr. Lee of the Graduate School were also engaged as Saturday morning Open Class instructors, and Mrs. Lamiell, an experienced art teacher of the Dayton,

Ohio, Public Schools, recently coming to reside in Cleveland. Mr. Clough's place was taken by Mr. Segner. For the first time we have four men as instructors assisting in the Open Class. Miss Doig reports the following changes. Miss Burt is dropped this year to study in New York at the Juillard Foundation. Miss Taylor left in June to be married. Mr. Pulin and Miss Sharp were taken on as paid assistants in the fall. When Mrs. Sugden resigned from the Membership Department it seemed an opportune time to try to bring in Gerolomo Giunta on a full time basis and to divide his time between Membership (3/5) and Educational Department (2/5). This arrangement seems to be working out very well.

Mrs. Wicks in September took on fifteen new N. Y. A. assistants, very inexperienced and none too easy to train in Museum duties.

The point of this long enumeration of staff changes is to indicate that each of these has required time for interviews and planning, for training these new people into the requirements of the department, as well as added time to work out each change in relation to the budget and the grants and to do the increased clerical work, even though each was a small thing in itself. The total names on the Educational Department monthly payroll from September to May averages 40 (not including 8 on the musical staff). The average monthly educational payroll total including special teachers and regular Educational staff is \$2960.04. (This does not include music or labor.) This seems out of proportion to the amount of work done by the Department, but we know of no other way to carry out our present program. While we admit there have been several advantages in these changes, we hope that 1939 will remain the "peak" year.

III. The Special Class

The Special Class has gone on about as usual. Mr. Fox was persuaded to continue with the older group. We sent on to The Cleveland School of Art ten of the older and more mature of last year's students on scholarships; a few were able to pay tuition or half tuition. The students that we send continue to be outstanding at the Art School as they frequently win scholarships in competitions

set up for high schools and manage somehow to get into the Art School as regular students. Mrs. Sills is continuing with a group of younger "Specials", made up of major work children from the public schools and children selected from the Open Classes.

IV. Saturday Afternoon Entertainments

Statistics for 1938	40 groups - 9,059 attendance
Statistics for 1939	40 groups - 8,487 attendance

Saturday afternoon entertainments also were not at their highest last year, due in a measure, to the fact that I was ill, and had not planned the full program in advance. This fall we have taken more money from the lecture fund for them, and added a few fine movies and been able to secure several excellent plays and talks. The spring program for 1940 is already made. Story hours are doing well under Miss Gilbert's direction. Better regulations for children attending Sunday afternoon talks have been worked out with Mr. Quimby, the Superintendent's Department, and the Educational Department.

V. Out-Door Sketching Classes

We believe that the summer sketching classes did unusually good work in 1939. They were well attended. The weather was favorable. Mrs. Van Loozen was in charge. Each year the program follows more closely the age level program of the indoor classes.

VI. Church Museum Class

The Church Museum program was a failure, because during the secretary's absence the Federated churches' educational office failed to notify groups and to schedule them as last year. We shall not continue this activity next year. When we begin again it will be on quite another basis.

VII. Adult Courses

Statistics: 679 classes - 13,525 attendance

The course in handicrafts which we expected to be popular and well attended was a great disappointment. Mrs. Stitt did her best. The registration

was 31 but the average attendance was only 5. There has been no course with outstanding attendance. Mr. Quimby and Mrs. Seaver lead. Mr. Fox and Miss Horton and Mr. Wilcox follow with an average attendance of 24 for Miss Horton, 25 for Mr. Wilcox and 28 for Mr. Fox. The decrease in attendance is largely due to the fact that Mrs. Stitt's class was not offered in the fall. (700 attendance and 35 groups down).

VIII. Friday Evening Lectures

Statistics: 26 groups - 6,267 attendance

When we finished the Friday Evening Lectures and Sunday afternoon talks in the spring we were down in attendance and \$381.00 in the red. By good luck only were we able to get out of the red on this account and lift the attendance. With the Director's assistance gifts for the Motion Picture Fund were secured to open the season with another series from The Museum of Modern Art. A Friday evening lecture on November 3, 1939, was given to us by The Print Club on "Prints by Paul Gauguin," by Carl O. Schmiewind, Curator of Prints and Drawings, The Brooklyn Museum. Dr. Munro gave a lecture on Friday evening, November 24, 1939, on "The Last Twelve Months in Art and Archaeology."

IX. Grants

Grant # 1. When we have paid our bill up to January first and reserved enough to pay salaries until the end of the grant, July 1, 1940, we shall have \$274.00 for publishing and supplies; Mr. Croley reminds us that we must not be "one cent over" if this grant is not to be continued. It is hard to realize that we are at the possible end of this grant given nearly five years ago. We are all eager for the "summary" and complete results.

Grant # 2 which began May first, 1939, and under which little was done until September, when decisions were made, purchases begun, and a study of teachers' needs made by Miss Gilbert. Miss Gilbert and Mr. Segner now are to give 3/4 of their time to further studies and preparation of materials. Following the

meetings in Cleveland with Dr. Havighurst of the representatives of museums receiving grants on January 14 and 15, 1939, we began to look forward to a visit to New York and to seeing the work being done by Mr. D'Amico and his staff for The Museum of Modern Art's program, and of learning what Chicago, Milwaukee and Buffalo were planning to do. Dr. Munro, Mrs. Ruggles, Miss Gilbert and I went to New York December first and spent three profitable days in conferences, school visits, and visits to studios. We were impressed by the quality and general plan of the experiment as it is proceeding under Mr. D'Amico but I felt it gave us a certain assurance that was needed in working out the plan for Shaker Schools in a quite different way following at first the expressed needs of teachers for visual aids. (See Miss Gilbert's tabulation under Mrs. Ruggles' report).

We met Mr. George Friedley of the New York Public Library in a conference on the theatre and visited the Brander Matthews Theatre Museum at Columbia University and came back with some ideas of a theatre exhibit that we would like to carry out. Under Grant # 2 Mrs. Ruggles has purchased the new Shakespearean model which is very inspiring. The gift of all sorts of puppets and properties from the Tatterman Marionettes will help in any theatre plan we may undertake. We are glad The Cleveland Museum of Art had a fine marionette stage to lend to Shaker Junior High School. Studies of its use should be included in a report of this grant.

The grants have given us much needed office equipment that we could not otherwise have had in these lean years not only for the immediate staff but of use to the entire clerical staff.

X. The Budget

Again because of my illness, (at a most inopportune time), we were off at a very bad start in the matter of the budget. Mr. Croley was left to make the distribution, which must follow the pattern of the activities, if we are to escape being in the red at all times. Because I was not here to estimate the summer expenses we had to "rebudget". Moreover we shall be in the red, how much I cannot

say at this time for the year 1939. We could not avoid this in some ways. For example, when 354 children come into the open class in September four teachers could not handle this number. We were forced to engage two extra teachers. The expense for victrola repairs and piano tuning is constantly increasing. Labor must be watched - also supplies - with the growing demand by the staff for typed and mimeographed material. There has been waste, I am certain, in distribution of educational material at north and south doors. We are planning to minimize this next year. We also over-budgeted our income from outside talks. We realize that the whole problem of finance is a difficult one and we would certainly like to do our part in this plan for saving. On the other hand no department has more unexpected demands made upon it. we believe, which involve pennies here and dollars there than the Educational Department. If I had been more vigilant our "red" would have been less. Each year our problem is a more difficult financial one. The grants help, but on the other hand, they involve us in rather complicated and long range bookkeeping at times. We try not to put upon them more than their just share of the total expense of the Department.

Last, and by no means least, I want to speak of the large, quiet, beautiful new office that has been turned over to me, which should make possible a much better way of carrying on my part; - conferences are now possible - confidential matters can be discussed - sheets of figures laid out.

And above all the kindness and long suffering of the Educational staff and my Educational Director and my Museum Director.

Respectfully submitted,

Louise M. Dunn, Associate Curator,
Department of Education.

LM/D/ILR

THE CLEVELAND MUSEUM OF ART
Department of Education
Annual Report
1939
Attendance Sheet

<u>Classes for School Children</u>	<u>School Classes</u>			<u>Groups</u>	<u>Attend.</u>	<u>Groups</u>	<u>Attend.</u>
	<u>Senior</u>	<u>Junior</u>	<u>Elem.</u>				
Under Museum Staff	64- 1348	42- 868	315- 8293	421	10509		
Self-conducted	77- 1432	19- 415	107- 2798	203	4645		
Under Public School Staff	74- 2026	25- 680	230- 8817	329	11523	953	26677
Classes for Members' Children*				486	8174		
Classes for Non-Members' Children				335	12988		
Advanced Drawing Classes				61	1312	882	22474
Total Classes for Children..	215- 4806	86- 1963	652-19908			1835	49151
Saturday P.M. Entertainments				40	8487		
Museum Hours				48	1041	88	9528
Total Attendance for Children						1923	58679
<u>Adults</u>							
Adult Classes				679	13525		
Adult Classes, self-conducted				62	1641		
Adult Groups				86	3109		
Adult Groups, self-conducted				14	999		
Clubs				90	1824		
Clubs, self-conducted				6	104		
Conventions				3	57		
Conventions, self-conducted				1	338		
Teachers' Meetings				8	203		
Public Lectures				26	6267		
Public Lectures, self-conducted				6	986		
Sunday P.M. Lectures				21	5697		
Sunday P.M. Lectures, self-conducted				1	460	1003	35210
Total Attendance						2926	93889
<u>Outside Groups</u>							
Classes (children)	583-20637	505-15291	1423-38358	2517	74286		
Classes (adults)				245	10089		
Lectures (children)	2- 50	16- 4393	26- 4695	44	9138		
Lectures (adults)				54	6268		
Classes (chil. self-cond. prep.)	25- 740	77- 2163	616-17823	718	20726	3578	120507
Total for Department	825-26233	684-23810	2723-80784			6504	214396
Radio Talks by Public School Staff						2748	92800
Extension Exhibits	875						
Individual Objects	3202						
Framed Paintings and Prints	144						
Posters	611						

* Includes Music Classes - 199 - 3165

DECEMBER 9, 1939

ANNUAL REPORT

To: Curator of Education

From: Division of Suburban Schools

SECONDARY SCHOOLS The work with secondary schools has held its own with an increasing tendency on the part of these schools to plan either a fairly extended series of talks or a weekly course through an entire semester. Cleveland Heights High have asked, as usual, for help with a course in art history based on Gardner's, "Art Through The Ages". Roosevelt Junior High School had one course given in the school to an art class on the history and appreciation of painting; a second art class came to the Museum once a week during the spring term to study the Museum galleries in which they were most interested. This fall a third group has had a course in the history of crafts. Mrs. Van Loozen is giving a semester course in Interior Decoration to Art and Home Economics classes at Notre Dame; at Roxboro Junior High, a series of six talks on important architectural epochs.

Park School has asked Miss Smart to give a series on American painting, correlating this with literature and music. The other private schools make occasional demands, but do not on the whole show marked enthusiasm. Contacts with Laurel School have been slight because of a change in art teachers. But Miss Thelma Frazier, who has taken Miss Osborn's place has requested talks next semester. Due to the distance and consequent expense of giving talks in Lakewood, regular service there had to be temporarily discontinued. However, Miss Barclay in the High School was so eager for talks that her classes raised money by a candy and apple sale. As a result Mrs. Greenwood is giving several lessons for her groups. In Cleveland Heights and Euclid, Mr. Segner has been asked for assembly programs or demonstrations to single classes on the making of pottery; he has used the potter's wheel which he constructed last summer.

Perhaps one of the most encouraging features is the fact that some of the Heights schools are getting better equipment for visual education due at least partly to pressure from the Museum staff. Mr. Morely, principal of Cleveland Heights High, stopped a member of the staff in the halls of the school to speak of a new lantern, and two new movie machines that had been recently purchased. These, he said, had come partly as a result of interest aroused through Museum talks. Roxboro High School has dark shades for the art room and Roosevelt Junior High School is working hard to get its art rooms equipped, so that talks may be given without so much re-arrangement of schedules.

Because of the fact that, since early fall, Miss Gilbert has given so much time to Shaker Heights High School in connection with General Education Board Grant Number Two, the other members of the staff have had very little connection with that system except for occasional conferences. Both Mrs. Stitt and Mrs. Wike are in the Museum frequently and the work is going on under expert hands.

For special exhibitions in the Museum, gallery sheets have been prepared for the use of High School students and for those exhibitions of particular interest to these students, auditorium or gallery talks have been arranged.

WORK WITH ELEMENTARY SCHOOLS

Elementary schools visit the Museum with regularity and apparent enthusiasm. More classes than heretofore have come from Euclid and while the largest number of contacts have been with elementary schools, there has been some connection with the secondary, also. During the spring, Mr. Wiley and the Cleveland Heights Board of Education made arrangements to underwrite visual material used by Mrs. Van Loosen and by Mrs. Wicks in extension work. This does not refer to material placed in cases by the Department of Circulating Exhibits, but rather to objects from that department, slides, photographs from the library which are transported to the schools by the Board of Education truck.

This has made possible work in six schools. Mrs. Van Loozen goes to Fairfax and Roxboro Schools, both of which are schools new to this type of work. Mrs. Wicks goes to Coventry and Taylor Schools. Oxford and Canterbury schools receive the material, but the teachers in the building give the lessons for which outlines have been prepared. The plan is to put both Taylor and Coventry on their own and add two more schools next year - Noble and Boulevard. In this way all of the schools in the system will be having extension work. Such a plan may entail some duplication of slides, otherwise it should not involve much additional expense or effort. Obviously there is a limit to the number of schools that can thus be supplied with material. It does however, seem feasible to continue with the eight Heights Schools for a time at least. According to reports from Miss Scranton the art work has improved; the principals seem very enthusiastic. The effort put in on outlines seems now to be reaping some harvest.

Mr. Segner is giving demonstration programs to assemblies on the making of pottery. He uses the coil method for the first three grades in the elementary schools, and the wheel for the last three. Results of these talks are more than evident when classes come to the Museum. The children have a wide awake interest in ceramics which was lacking before. Mrs. Wicks has been giving talks on pictures at assemblies - Boutet de Monvel for the younger children; Albrecht Dürer for the older. These assembly talks seem to be a well established part of the program. Both Mr. Segner and Mrs. Wicks are repeating them in the Euclid Schools.

STAFF

The last year and a half has seen a number of staff changes. From January on through the spring the teaching program was carried by Mrs. Van Loozen, Miss Gilbert and Mrs. Wicks, with Mr. Segner working part time and with help from Mrs. Greenwood. The fall semester was spent by Mr. Segner largely in

observing classes, but by the first of the year he was ready for teaching and took hold very satisfactorily. This fall, due to the fact that half of Miss Gilbert's time was given to General Education Board Grant, Number Two, Miss Smart was added to the staff as an apprentice. She works three days a week. Mrs. Greenwood is on a part time schedule as is Mr. Segner who also gives half time to Mrs. Ruggles Department. Mr. Segner will continue to work part time for the spring term as will both Mrs. Greenwood and Miss Smart. The problem of having so many part time members of the staff has been a difficult one. Scheduling has been much more complicated than ever before. Both Mrs. Van Loozen and Mrs. Brown have done the impossible in keeping the department on the track.

A word must be said for Mrs. Brown who is more and more indispensable. Two new assistants to Mrs. Brown were added this fall, one of them taking the place of Miss Murphy who went to the Director's office. Both Miss Lund and Miss Treaster have done splendid work. (Mrs. Feer was also added to the secretarial staff, but she is giving all of her time to General Education Grant, Number One.) The success of the teaching program has become so dependent upon the accomplishments of the secretarial staff that without such efficient help the aforesaid program would simply cease to be.

MUSEUM ACTIVITIES
OTHER THAN TEACH-
ING SCHOOL CLASSES

Mrs. Van Loozen has given numerous talks to clubs on the subject of textiles, costume, interior decoration. She speaks to the Needlecraft Guild once a month. Last spring she gave a credit course on Interior Decoration and Textiles to twenty-nine students. Her course was so designed that teachers could work out special problems under her direction. Mrs. Van Loozen was in charge of the Summer Outdoor Sketching Classes. She, Miss Gilbert, and Mr. Segner teach Saturday morning classes, Mrs. Van Loozen being in charge of the Open Classes. During the summer Miss Gilbert was giving talks on religious art for Vacation Bible Schools. Members of the staff are frequently called upon for Gallery Talks and

Story Hours. Miss Gilbert has been giving frequent talks over the radio. She has recently published an article for School Arts Magazine. Mrs. Wicks has written magazine articles for children and had a children's book, Cinders, published by Longmans' Green this fall. Mrs. Wicks spends considerable time organizing the details of Saturday morning teaching in the Visual Arts Section, supervising younger members of the staff who are new to the Museum situation, and regulating some thirteen N.Y.A. students who, while they solve some problems, create several of their own.

SUGGESTIONS
FOR NEXT
YEARS WORK

It has been indicated to the staff that this next year cannot, probably, be one of great expansion due to budget limitations. I still feel the major problem is that of teaching in the secondary schools. I hope that next year more intensive work may be done with that age level and possibly more accomplished purely from the angle of art understanding and appreciation, not simply as an adjunct to a school subject such as History, English, Languages, etc.

In the elementary field, I hope that some progress may be made in getting the Art Appreciation Outlines used in the Heights schools into such form that they might be published and used more widely in schools.

Respectfully submitted,

Katharine G. Wicks,
Supervisor of Museum Instruction
Suburban and Private Schools.

COMPARATIVE STATISTICS

Total - Suburban Public, Private, and Parochial Schools*

	<u>1958</u>	<u>1959</u>
Senior High Art Classes	185	188
Senior High Other Subjects	193	183
Junior High Art	188	104
Junior High Other Subjects	146	212
Elementary Art	638	1296
Elementary Other Subjects	<u>384</u>	<u>345</u>
Total	<u>1714</u>	<u>2256</u>

* See pages 2, 3, and 4 for separate statistics.

COMPARATIVE STATISTICS (Continued)

<u>*Suburban Public Schools</u>	<u>1958</u>	<u>1959</u>	
Senior High Art Classes	81	* 73	* Less work in Cleveland Heights High due to absence of Miss Bulkley (Museum Co-ordinator for the school)
Senior High Other Subjects	167	* 93	
Junior High Arts	149	* 68	* Less classes because Junior High Art Appreciation Work in Cleveland Heights, formerly done by Mrs. Stitt was discontinued when she left.
Junior High Other Subjects	143	138	
Elementary Art	612	*1281	* Increase entirely due to "self conducted prepared" classes in Art Appreciation programs of Mrs. Wicks and Mrs. Van Loosen - will be still higher for 1940
Elementary Other Subjects	<u>858</u> 1510	<u>327</u> 2040	

* There are no statistics from Garfield Heights since Miss Eyerdaas left. Also, no statistics from Secondary Schools of Shaker Heights. From Elementary Schools of Shaker Heights only those classes taught at the museum are counted.

COMPARATIVE STATISTICS (Continued)

<u>Private Schools</u>	<u>1958</u>	<u>1959</u>	
Senior High Art Classes	79	*	* New Art teacher at Laurel. No assembly programs there as formerly.
Senior High Other Subjects	9	8	
Junior High Art	1	1	
Junior High Other Subjects		5	
Elementary Art	26	14	
Elementary Other Subjects	<u>17</u>	<u>16</u>	
Total	132	44	

COMPARATIVE STATISTICS (Continued)

<u>Parochial Schools</u>	<u>1938</u>	<u>1939</u>	
Senior High Art Classes	25	* 95	* Increase for Secondary School Classes due entirely to work at Notre Dame Academy
Senior High Other Subjects	17	* 52	
Junior High Art	18	* 55	
Junior High Other Subjects	5	* 9	
Elementary Art		1	
Elementary Other Subjects			
Total	$\frac{9}{72}$	$\frac{2}{172}$	

Museum Service

The Cleveland Museum of Art

Gallery Service

The Cleveland Museum of Art cooperates with the Cleveland Public Schools in providing service which consists of gallery teaching and the use of Museum material in schools. At the beginning of each semester a tentative schedule of visiting dates is sent to half the elementary schools arranging for class visits on specific days. Time thus offered to a school is reserved until the schedule is accepted or cancelled. Efforts are made to change schedules if time offered is not advantageous. Only half the elementary schools of Cleveland can be scheduled during a single semester, because of the requests from teachers for extra visits. For such requests allowance of time and teaching service is made. Objectives underlying a Museum's service are thus twofold:

First: - Contacts with all schools for Museum acquaintance and the awareness of what the institution offers to all children.

Second: - Enrichment of specific classroom activities by study of Museum material.

Self Conducted Classes

While Museum visiting under guidance of Museum teachers is given first emphasis, it is often possible for teachers to conduct their own classes in the galleries when Museum instructors are not available. Such visits must, however, be scheduled in advance as gallery space, collections, and cloakroom facilities are limited. Too many visitors at the same hour prevent effective study by any group present.

Lessons by Museum Teachers in Schools

Only very limited service of this nature has been possible. It is hoped that it may be extended to stress the enlargement of general experience in appreciation rather than the enrichment of a specific problem.

Conference Service

A Museum instructor is available by appointment from 10:00 to 12:00 p.m. on Saturday and 4:00 to 5:00 p.m. on week days to discuss problems with teachers and help in the choice of materials for specific problems. This service, extended to all teachers, is especially offered to those who are new or who are teaching new subjects.

Lending Services

From the Museum Library

1. Lantern slides are available for three day loans, but must be called for and returned by the school as the Museum has no distributing service. A wide range of subjects is included. Teachers unfamiliar with this collection are invited to get in touch with the slide department.
2. Photographs and color reproductions give an opportunity for intimate study in class room work. They offer color interest and have the advantage of a seven day loan period.
3. Large copies of masterpieces in accurate color reproduction are available for wall decoration. These can be lent for one month to schools which have provided the standard frame required.

From Lending Collection

A limited collection of material, ancient and modern, correlating with Art and Social Studies, is available for loan to schools having satisfactory cases in which it may be exhibited. For information regarding this service call Mrs. Ruggles, Educational Department.

Cooperation

All Museum service has been built upon an entirely voluntary scheme of visiting, and its present activity has been made possible by the splendid cooperation of principals and teachers. Since no additional space at the Museum can be provided for teaching service, the matter of scheduling classes becomes increasingly difficult, and all matters of schedules must be worked out promptly.

December 14, 1939

ANNUAL REPORT

To: Curator of Education

From: Supervisor of Saturday Morning Visual Arts Classes

MAIN OBJECTIVES

The main objectives to be worked toward during the year 1939 were: First, completion of a set of mimeographed lesson sheets covering the work of that year; and, with these as a basis, the working out of a written statement or syllabus which would summarize the work done and possibly outline further plans. Secondly, in the teaching field, the objectives were to further develop ways of using Museum materials in the Members' Classes which are studio groups and, because of their physical set-up, not constantly exposed to gallery material; and on the other hand, to evolve methods and problems to be used in the Open or Free Classes which would avoid meaningless copying. Since all of these classes are continually exposed to Museum material, this is no mean hazard.

LESSON SHEETS,
SYLLABUS

It was determined that the syllabus should not be the work of any one person. As an initial step, it was therefore decided to devote the fall of 1939 to having lesson plans for each age level in all of the classes written out by the teachers. These were then mimeographed. When all of the staff had this material in hand, the second half year was devoted to staff discussion under the leadership of Milton Fox to whom was assigned the job of organizing the written material into syllabus form. He found that in the lesson plans many points were dealt with summarily or not at all. He therefore worked out a series of questionnaires covering those points. These questionnaires were used as a basis for discussion by the staff.

This fall Mrs. Sills was asked to work with Mr. Fox. When all written material gathered not only in 1938-39, but as far back as 1936-37 was assembled, Mrs. Sills made a chart of data gathered, arranged under subject headings. These headings covered the main points to be discussed in the syllabus. The charts revealed further gaps and called forth further questionnaires. Staff meetings this fall have been devoted alternately to talks by Dr. Munro which have given a general direction to the teaching group and staff discussions of this most recent set of questionnaires. By the first of the year Mr. Fox and Mrs. Sills will have completed a report of all the material so far gathered. The report will be put into syllabus form. It is hoped that this may be considered simply as one complete step and that more time may be given to perfect it and to make additions.

The lesson sheets have been made into a flexible file. Each teacher for this year either teaches the same lesson taught last year, in order to check its success, keeps a drawing or two which are added to the file by way of illustrating the lesson, and makes comments upon the lesson; or if that teacher wishes to teach a new lesson that lesson is written out, drawings kept, comments made. This material is handed in once a month to Supervisors of Members and Free Classes, the best lessons kept and put into the permanent file. During the summer months all this material will again be weeded out, only the best retained. In this way the file will be kept up to date and will not become unwieldy because of size.

TEACHING METHODS

In the Members' Classes where the students work in studios the teachers felt there was danger of giving problems which while interesting and profitable from the standpoint of teaching drawing, had little or nothing to do with the Museum and might be done as

well or better in any school. A concerted effort was made to avoid this situation, to use more material from the Department of Circulating Exhibits, more material from Library and Slide Department, to take more trips into the Galleries. In short, the objective was to re-emphasize the relation of the drawing lesson to a program of appreciation. A glance at the lesson plans will show that, on the whole, this has been well fulfilled.

The problem of the Open Class is just the opposite. Here the children who always work in the Galleries and are constantly in the presence of Museum objects show a marked tendency in the direction of meaningless copying. Considerable ingenuity has been exercised by the Open Class teacher in planning a lesson suitable for a given age level that will utilize gallery material in a creative way. Again, a glance at the lesson plans will show that a great effort has been made toward these ends.

ADVANCED DRAWING CLASSES

The classes for Talented Children or Advanced Drawing Classes were somewhat reorganized this fall. Mr. Fox is teaching the older group; Mrs. Sills the younger. This latter includes children ranging in age from 11 through 13, both children selected because of talent and those selected because of having a high I.Q. This group is not only a drawing class, but it serves as a subject for psychological observation. Mrs. Sills is keeping accurate records of the work of each child. Mr. Fox's group works very freely, using Museum material as it fits in, emphasizing problems of technique, and also stressing contemporary material because of the interest it holds for this age level. These two Advanced Classes at once set the pace for the other classes and are a culminating point, since for several years, all of the children in the Advanced Drawing Classes have been selected from other Museum groups.

It is hoped that the work for next year may progress somewhat upon the lines laid down for this, that the teachers may continue quietly working out more problems, better methods of approach to their age levels, but that no revolutionary undertaking be considered. The work is now organized more closely than it has ever been. With this as a base and a year or so more of straight going the way should then be clear, perhaps, for further experimentation. Out of this present program, it seems quite possible that a closer relation between the Music and Visual Arts will grow up quite naturally.

Respectfully submitted,

Katharine G. Wicks,
Supervisor of Visual Arts,
in Saturday Morning Classes

December 22, 1939

ANNUAL REPORT

To: Curator of Education

From: Division of Cleveland Public Schools

SECONDARY SCHOOLS

Work with secondary schools has moved steadily. Mr. Chamberlin returned the second semester and has carried on a program of teaching which renewed his contracts with twenty-six Junior High Schools. Mr. Jeffery, similarly, has maintained a steady program with thirteen Senior High Schools. During the last weeks of the first semester (May, June) Museum teachers laid out and presented to Mr. Howell a scheme for radio work which would show successive steps in an art appreciation program from 7B through 12A. (copy enclosed) This program was continued in September, October and November when the 10A Radio Program (Mr. Jeffery's) and the 8A program (Mr. Chamberlin's) were completed. Careful attention was given to the laborious task of selecting material for slides and to writing, testing, and recording the text of lessons.

It is too early to judge the final worth of radio programs at any age level. Due to heavy schedules of art teachers, radio techniques, particularly those of reception are acquired slowly. However, when the broadcasts with accompanying sets of slide's are regularly used, the museum teachers' work will have provided basic material for Art Appreciation Programs in Secondary Schools. We believe this program will ultimately become an acceptable tool in the teaching of art appreciation. It is already apparent that there will be demands on Mrs. Ruggles' lending material as well as upon the slide department. Mr. Chamberlin reports greater demand for schoolroom lectures which bear upon the radio lessons. Also his teachers make specific requests for Museum material which will enrich school projects, i.e. Cleveland Poster Contest, Civic Improvement, etc.

There seems to be a growing tendency for more Museum visiting; this is being encouraged. Mr. Jeffery has prepared a series of questionnaires for Social Studies which individual students may have in hand for Museum study after school

hours. Use of the questionnaires to motivate voluntary, museum visits outside of side of school hours is being tried at present in one Senior High School Study Department, these questionnaires covering Egyptian, Classical and Medieval Collections. Such activity enriches student interest in a broader background for Old World History. Mr. Jeffery expects to extend the use of these correlative questionnaires to all schools as rapidly as feasible. Mr. Chamberlin takes to schools a questionnaire to accompany his lessons based upon the large color reproductions of the Museum's collection. Important current exhibits (glass) have offered the same material to students. Two nearby schools are making class visits more frequently than before. Landscapes and Still Life were stressed - these, to be followed by Portraits in January at the suggestion of various teachers.

The questionnaires were made simple and definite enough to suit all age levels and individual differences. Three good pictures were shown so that those who worked faster than the slower ones, were working the whole time limit. Enough time was given for answering questions. The teachers felt that the questionnaires gave the students something definite to look for.

There has been a continued interest and demand for museum materials pertaining to the teaching of Home Economics in the Junior High Schools.

ELEMENTARY SCHOOLS

A change of emphasis on work at this age level stresses two points: First, promoting a willingness on the part of classroom teachers to conduct their own lessons in the Museum. Early in October a meeting was held at which time classroom teachers demonstrated to sixty-eight elementary teachers (representing schools) the various types of material which will be awaiting their use at the Museum when self-conducted classes are scheduled.

The response following this meeting has been encouraging. One teacher asked for and received seven schedules for classes. Other teachers have asked for series of lessons scheduled over an entire term. This has freed Miss Horton's time

to follow up the 6B art radio program by carrying correlated material to schools: To date self-conducted classes have not been scheduled when Miss Horton is absent from the building. It is better procedure to meet groups briefly, to overcome any feeling of strangeness which the teacher may have. Two classes arriving at different hours are scheduled for the same day, with the museum teacher aiding both groups. Second, promoting acquaintance of teachers with Museum Galleries by meeting all staff groups from Elementary schools which request a late afternoon meeting in the Museum. Such exhibits as glass, ceramics, and the May Show are building up an enthusiastic response from teachers.

The 6B radio work has required no time in selection of slides as these were purchased a year ago. One new lesson has been added, four completely rewritten and others changed to perfect and adapt them to the 12 year age level. Since experimentation with radio began at Elementary age level - reception is more efficiently managed than in Secondary Schools where it is still regarded "new".

ACTIVITIES

Other than Teaching Classes

All requests to go out to talk at PTA meetings have been declined as requiring too much time for any apparent gain. However, any PTA or mothers' group may have a regular meeting scheduled at The Cleveland Museum of Art at which time a Museum teacher or someone from Dr. Munro's staff explains work done with school classes and conducts the visitors to gallery highspots. Two successful meetings have inaugurated this service. The first, Moses Cleveland, a district of progressive Central European parents (34 in attendance). The Second, Robert Fulton, a very cooperative Jewish school (68 in attendance).

A December conference with Mr. Howell, classroom teachers, Dr. Munro and Mr. Milliken and Mrs. Warner has stressed:

- a. Attention to regular and continuous publicity on all exhibits.
- b. Suggestion for special stress on Bauhaus and World's Fairs Masterpieces.
- c. Particular stress on keeping general routine of publicity automatically operative.
- d. Apportionment of time of museum teachers as to museum teaching, field work, and radio.

Ann V. Horton
Supervisor of Museum Instruction

DESIGN IN MINOR ARTS

DESIGN IN MAJOR ARTS

7B

8B

9B

10B

11B

REPRESENTATION

CRAFTS

ELEMENTS AND PRINCIPLES

EVERYDAY ART

THE LENS VS. THE BRUSH
(Painting)

GE

1. An artist does tricks with ruler and compass
2. An artist goes to the garden
3. An artist goes to the zoo
4. An artist draws his A.B.C.'s

1. Textiles
2. Cut paper
3. Glass
4. Ceramics

1. Elements
2. Line
3. Form
4. Tone
5. Color

1. Modern Architecture and Housing
2. Modern Interiors
3. Industrial Design
4. Average Interiors

1. In Nature
2. In People
3. In Industry
4. In Advertising

1. Pl
2. Je
3. Dr
4. Pr

7A

8A

9A

EUROPEAN INFLUENCES

APPLICATION OF DESIGN

AN ARTIST AT WORK

CLEVELAND'S DEBT TO THE PAST (architecture)

WAYS OF REPRESENTING (Painting)

PLAST (Scul

1. Let's go to the land of Midnight Sun
2. Let's go to Londenstown
3. Let's go to Italy
4. Around the world in Cleveland

1. Applied Design in various media
2. Linoleum
3. Stitchery
4. Ceramics or Plaster

1. Material
2. Painter
3. Sculptor
4. Illustrator

1. Greek - Roman
2. Gothic
3. Renaissance
4. Miscellaneous - Romanesque - 18th c. English - 18th c.

1. Realistic
2. Decorative
3. Abstract
4. Woods

1. E
2. P
3. A
4. T

SUMMARY OF PROGRAMS

	Total Programs	Total Attendance
Friday Programs	10	3,639
One Thursday showing of Friday program	1	124
Saturday Programs for children	15	2,751
Sunday Programs	12	4,531
Film Class	20	864
Special Showings	5	6,002
Total for year 1939	63	17,911

I think that, in order to give a complete account of the motion picture activities during the year 1939, it is necessary to inform you that a total of 2,479 persons were turned away from the Friday Evening Programs due to lack of seating facilities. In addition on Saturdays a total of 250 children were turned away for like reason; Sunday Programs, 400. These figures might be added to the total above for a grand total of 21,040 persons who are interested in movie programs. (The Saturday and Sunday numbers are estimates.)

Milton S. Fox

SUMMARY OF PROGRAMS

	Total Programs	Total Attendance
Friday Film Programs	10	3,639
Thursday showing of Friday program	1	124
Saturday Films for Children	15	2,751
Sunday Afternoon Programs	12	4,531
Film Class	20	400
Special Showings	5	6,002
Total for year 1939	63	17,447

December 12, 1939

To the Director:

Herewith is a list of film programs and other programs involving the use of films during the year 1939. The material given includes dates, titles of programs, names of films, size, sound or silent, and attendance.

This information is arranged as follows:

Page 1 Friday Evening Programs
Page 2-3 Saturday Afternoon Programs for Children
Page 4 Sunday Afternoon Programs
Page 5-6 Mr. Fox's Film Study Class
Page 7 Lectures and Entertainments Supplemented by Films (See note below)
Page 8 Special Showings not regularly scheduled.

(Note on Page 7. This page lists material already contained on other pages according to the day of the week. However, I thought it might be useful to list in one place those programs which were not specifically film or lecture, but a combination of both.)

I hope this material will satisfy your requirements.

Respectfully,

Milton S. Fox

THE CLEVELAND MUSEUM OF ART

Motion Pictures

1939

Friday Film Programs

Date	Name of Film	Size	Sound Or Silent	Attendance
Mar. 24	Amazing Morocco. Lecture by Branson De Cou	16 mm.	Silent	419
Apr. 28	Flickers from Yesterday's Screen: Life of Dante Ectotypes Professor Bonehead Dance of Beetles Square Deal Man	35mm. 35 mm. 35 mm. 35 mm. 35 mm.	Silent Silent Silent Silent Silent	287
Oct. 6	The Swedish Film - Seastrom and Stiller: The Outlaw & His Wife The Story of Gosta Berling	35 mm.	Sound	515
Oct. 13	The Swedish-American Film (2:00) Hotel Imperial The Wind	35 mm.	Silent	71
Oct. 13	The Swedish-American Film			520
Oct. 20	Siegfried - A German Pageant Picture (2:00)	35 mm.	Sound	164
Oct. 20	Siegfried - A German Pageant Picture			515
Oct. 26	The Four Horsemen of the Apocalypse (Thursday at 2:00) *	35 mm.	Silent	124
Oct. 27	The Four Horsemen of the Apocalypse			511
Oct. 28	The Four Horsemen of the Apocalypse (Saturday at 3:30) *			175
Nov. 10	The Adventures of Tom Sawyer	35 mm.	Sound	184
Dec. 1	Polynesia, A Tale of Tahiti. Lecture by Earl Schneck (color)	16 mm.	Sound	458

* The Thursday showing of The Four Horsemen was in lieu of the scheduled Friday showing which was canceled due to the N.E.O.T.A. meeting October 27. The Saturday showing, October 28, was a continuation of the showing of the previous Friday when the projector gave out on us.

THE CLEVELAND MUSEUM OF ART

Motion Pictures

1939

Saturday Films for Children

Date	Name of Film	Size	Sound or Silent	Attendance
Jan. 23	Story of Stained Glass Window. Lois Gilbert (Reels)	35 mm.	Silent	110
Feb. 25	Demonstration of Instruments of the Orchestra	16 mm.	Sound	100
Mar. 25	Amazing Morocco. Branson De Cou	16 mm.	Silent	203
Apr. 1	Tapestries and How They Are Made. Mrs. Van Loosen	35 mm.	Silent	80
May 6	Making of a Fresco. Frank N. Wilcox	16 mm.	Silent	130
June 3	Flying Through the Ages. Lois Gilbert	16 mm.	Silent	57
June 24	Progress on Parade (Gen. Elec.)	16 mm.	Sound	129
	Where Mileage Begins (Gen. Elec.)	16 mm.	Sound	
	Bryce National Park (Ford, 8)	16 mm.	Sound	
July 1	The River (U.S. Film, 30)	16 mm.	Sound	112
	Rouge Plant (Ford, 20)	16 mm.	Sound	
July 8	Voices in the Air (A T & T)	16 mm.	Sound	139
	Making of Safety Glass (Ford, 14)	16 mm.	Sound	
	Highlights and Shadows (Eastman, 50)	16 mm.		
July 15	Science Rules the Rouge (Ford, 20)	16 mm.	Sound	139
	The Bavarian Alps (Semb, 30)	16 mm.	Sound	
	The German North Sea Coast (Semb)	16 mm.	Sound	
	Our Gang Comedy	16 mm.	Silent	
July 22	Science of Seeing (G.E. 27)	16 mm.	Sound	206
	Just Around the Corner (G.E. 13)	16 mm.	Sound	
	Yellowstone National Park (Ford, 8)	16 mm.	Sound	
	Charlie Chaplin - "Easy Street"	16 mm.	Silent	
July 29	Harvest of the Years (Ford, 20)	16 mm.	Sound	156
	Making of a Mural (WPA, 30)	16 mm.	Silent	
	Charlie Chaplin - "The Fireman"	16 mm.	Silent	

Saturday Films for Children (Con'd)

Date	Name of Film	Size	Sound or Silent	Attendance
Oct. 23	To the Victor	35 mm.	Sound	258
Nov. 11	The Adventures of Tom Sawyer	35 mm.	Sound	530
Nov. 25	Tundra	16 mm.	Sound	394

THE CLEVELAND MUSEUM OF ART

5.

Motion Pictures
1939
Film Class

Date	Name of Film	Size	Sound or Silent	Attendance
Jan. 26	Bolero Sea Horses Making of a Stained Glass Window	35 mm. 35 mm. 35 mm.	Sound Sound Sound	15
Feb. 9	Potemkin	16 mm.	Silent 3 hour-groups	34 each
Feb. 16	Mother	16 mm.	Silent 3 "	23 "
Feb. 23	Instruments of a Symphony Orchestra	16 mm.	Sound 2 "	18 "
Mar. 9	Highlights and Shadows	16 mm.	Sound 2 "	21 "
Mar. 23	End of St. Petersburg	16 mm.	Silent 3 "	21 "
Mar. 30	Ten Days That Shock the World How Motion Pictures Move and Talk	16 mm. 16 mm.	Silent 3 " Sound	17 "
Apr. 6	Forest Shadows Wedding Morning	16 mm. 16 mm.	Silent Silent	13 12
Apr. 13	Cats	16 mm.	Silent	12
May 4	Hands Rain for the Earth Man against the River	16 mm. 16 mm. 16 mm.	Sound 2 hour-groups Sound Sound	11 each
May 11	The Birth of a Nation	16 mm.	Silent 3 "	26 "
May 18	The River Highlights and Shadows	16 mm. 16 mm.	Sound 2 " Sound	26 "
May 25	Entr' Acte Emak Bakia Le Chien Andalou Berlin, Symphony der Grosstadt	16 mm. 16 mm. 16 mm. 16 mm.	Silent 2 " Silent Silent Silent	26 "

Films for Film Class (Con'd)

Date	Name of Film	Size	Sound or Silent	2 hour groups	Attendance
June 9	A Nous La Liberte	16 mm.	Sound	26 each	
Oct. 6	The Swedish Film	35 mm.	Sound	2 "	30 "
Oct. 13	The Swedish-American Film	35 mm.	Silent	2 "	26 "
Oct. 20	Siegfried	35 mm.	Sound	2 "	18 "
Oct. 26	The Four Horsemen of the Apocalypse	35 mm.	Silent	2 "	15 "
Nov 9	The March of the Movies	16 mm.	Sound	2 "	18 "
Nov. 30	A Nous La Liberte	35 mm.	Sound	2 "	18 "

THE CLEVELAND MUSEUM OF ART

7.

Motion Picture

1939

Lectures and Entertainments Supplemented by Films

Date	Name of Film & Lecturer	Size	Sound or Silent	Attendance
Jan. 28	Story of Stained Glass Window. Lecture by Lois Gilbert (3 reels)	35mm.	Silent	110
Mar. 24	Amazing Morocco. Lecture by Branson De Cou	16 mm.	Silent	419
Apr. 1	Tapestries and How They Are Made. Lecture by Mrs. Van Loozen	35 mm.	Silent	80
Apr. 9	Filmic Poetry. Walt Disney's "The Old Mill." Bertell M. Lyttle	35 mm.	Sound	220
Apr. 30	The McKee Jungle Garden in Florida. Arthur G. McKee	16 mm.	Silent	492
May 6	Making of a Fresco. Frank N. Wilcox	16 mm.	Silent	130
June 3	Flying Through the Ages. Lois Gilbert	16 mm.	Silent	57
Oct. 15	Life of Hawaii. Clinton S. Childs	16 mm.	Silent	460
Nov. 5	Williamsburg and the Old Dominion. George Kossuth	16 mm.	Silent	248
Dec. 1	Polynesia, A Tale of Tahiti. Earl Schenck (color)	16 mm.	Sound	458

THE CLEVELAND MUSEUM OF ART

Motion Pictures

1939

Special Showings

Date	Name of Film	Size	Sound or Silent	Attendance
Sept. 20	The City (invited audience)	35 mm.	Sound	140
Nov. 15	China's Struggle & Recovery (not a Museum showing - hall rented to Foreign Affairs Council)	35 mm.	Silent	260
Nov. 1 -Dec. 3	How Motion Pictures Move and Talk. 48 showings in Gallery	16 mm.	Sound	5,582
Apr. 1	Amateur films by Cleveland Cinematographers previewed by a jury composed of members of the Cleveland Club and several other individuals.	16 mm.	Silent	10
Apr. 8	As above	16 mm.	Silent	10

ANNUAL REPORT

To: Curator of Education

From: Supervisor of Musical Arts

Comparative Arts Classes: Music

Purpose:

The purpose of the Saturday Morning Music Classes for Members' Children at The Cleveland Museum of Art is to give to children between the ages of six and sixteen years an opportunity to enjoy musical experiences with other children, to give them a basis for the development of musical taste and to enrich their musical experience by an acquaintance with illustrations from the fields of visual arts and the dance.

Present Program:

The present program for the musical arts classes is the result of the continued reorganization by the musical arts staff based on their own observations and suggestions and comments from the children. The lessons have been planned to include composing music, listening to music, participation in group activities, such as, singing, dancing, and various types of rhythmic response to music.

Present Trends:

The procedure for 1939-40 differs from that of 1938-39 in two respects:

1. The two older groups (12-13 years and 14-16 years) have been combined.
2. The composing of songs is being used as a means of teaching musicianship.

Other trends indicate a stability of attendance

compared with previous years, fewer cases of open dissatisfaction with the classes on the part of the children, some positive evidence of interest in the music as well as in the art classes. For the first time in my experience at The Cleveland Museum of Art there has been an increase in enrollment in the older childrens' groups (12 - 13 - 14 - 16 years) after the beginning of classes.

For further details please see the accompanying chart of musical activities, subjects of lessons taught and illustrative materials by age levels, also report of proposed program for 1938-39.

Respectfully submitted,

Dorothea Doig

Dorothea Doig, Supervisor,
Saturday Morning Classes for Members'
Children

January 1940

THE CLEVELAND MUSEUM OF ART
Department of Education

Musical Arts Classes - 1938-39

<u>Age Level</u>	<u>Teacher</u>	<u>Activities</u>	<u>Subjects for listening lessons:</u>	<u>Illustrative Material:</u>
6 yrs.	Miss Smith Miss Sharp, Assistant	Directed and free rhythmic response to music. Tonal response to music. Singing, listening to music.	Lullabies, marches, animals	From the Cleveland Museum of Art: slides, pictures and materials from Lending Collection.
7 yrs.	Miss Smith Miss Sharp, Assistant.	Listening to music, singing; directed and free rhythmic response to music; tonal response to music.	Same as for 6 year olds.	Same as above.
8 yrs.	Miss King	Listening to music, singing, rhythm orchestra, composing music, musicianship.	Legend, fairy tale, moods, imitation, meter, etc. motion	Same as above.
9 yrs.	Mrs. Barnhart	Listening to music, rhythm orchestra, musicianship, and composing music.	Orchestral instruments and tone qualities.	Same as above. *Programs.
10 yrs.	Miss King	Same as for 8 and 9 year olds.	Simple form, medieval times, adventure, gallant names, crusades, etc.	Same as above. *Programs.
11 yrs.	Miss Smith	Same as for 8 and 9 year olds.	Folk music of Europe, Americas, and Orient.	Same as above. *Programs.
12-13 yrs.)) 14-16 yrs.)	Mrs. Barnhart Miss Doig	Same as for 8 and 9 year olds.	Historical survey and development of larger form and style.	Same as above. *Programs.

* Programs - About five per year for each group as indicated.

Courtesy of Flora Stone Mather Music Department and Physical Education

Department - Public School Instrumental Music Classes and Folk Dance Classes.

Annual Report, 1939

To: Curator of Education

From: Extension Division

Work of the Extension Division has followed closely the lines of previous years. About 900 exhibits have been placed in cases in schools, libraries and other institutions of Greater Cleveland, 1227 objects lent to teachers for use outside of the Museum and 1602 used by members of the staff within the building in week-day, Saturday and evening classes. (These figures for Jan. through Nov. only.)

The plan of sending illustrative material to certain Cleveland Heights Elementary schools in connection with talks by Museum staff members has been extended so that two sets of material are sent out each week and each set circulates among three school buildings.

Paintings and framed prints have been lent to libraries, the colleges and settlements, but not changed as frequently as in former years on account of the pressure of other work.

Outstanding in the development of extension work is the plan of carrying on more intensive work with the Shaker Heights Secondary Schools under a grant from the General Education Board.

A conference of representatives from the four other museums having a similar grant was held at this Museum in June and a conference to discuss progress in New York on Dec. first and second.

As the Report of Progress prepared for the latter conference explains quite fully what has been done thus far, a copy accompanies this report.

Miss Lois Gilbert was placed in charge of this special project and has been working for this division three days a week since Sept. 25, practically all of her time being spent in interviewing teachers, as explained in report.

Mr. Wesley Segner has been assigned to this division for two and one half days a week since Oct. 1. His work has been almost entirely making models and pieces of apparatus for use in the Shaker project.

Joseph Alvarez carries greater responsibility each year. In addition to absolute reliability, evenness of disposition and tact, his ability in handling materials and ingenuity in installations, is invaluable in supervising work of N.Y.A. students and advising Mr. Segner in making of models and apparatus, and in arranging exhibits in Children's Museum and elsewhere.

Two N.Y.A. students throughout the school year have helped in many ways, especially in lettering labels, mounting posters and in coloring and assembling a model of a Roman house. This piece of cooperation is greatly valued and appreciated.

All catalog cards except those for the Calfee Dolls were completed in July. About 1800 cards were written with the help of a special typist. Calfee Dolls have all been numbered and measured and descriptive notes made ready for first typed cards. Another accumulation of cataloging is now awaiting attention.

Discussing plans of work with Miss Gilbert, seeking and ordering materials and directing preparation of work of Mr. Sagner has occupied about half of my time this fall, with some loss to the regular exhibit work.

The Educational Purchase Fund being exhausted, there have been no purchases except special material for use in the Secondary School Project, with money from Grant #2. These are noted with report on that project.

Noteworthy Gifts

From the Hanna Estate:

36 objects: small sculptures in bronze, pottery, porcelain and wood; glass, enamel, two large pieces brocade. All of these European or American
14 objects: Pottery, porcelain, jade, quartz, ivory and lacquer, Oriental.
4 oil paintings by contemporary Cleveland artists

From the D.Z. Norton Estate.

105 objects: jade, ivory and wood carvings, enamel, lacquer, metal, Chinese and Japanese, all of great charm and value.

These two gifts have given us material of beauty and rarity which we would never have been justified in purchasing, hardly to be dreamed of in a lending collection.

From The Cleveland Art Association.

2 enamels by Kenneth F. Bates, a pyx and a large plate
1 pottery jar by Carol Hageman
1 pottery jar by Esther Marshall Sills
These are all fine pieces from the 1939 May Show

From The Print Club.

Print Club publications: 2 lithographs by Keller
2 wood cuts by Leighton
2 drypoint & roulettes by Possez
1 aquatint by Crovida

From Mrs. Georgia Lee Alford.

22 pieces Central and South American pottery, Pre-Columbian.

From Lewis B. Williams.

Oil painting: Man of the Renaissance, by Dobrotka. This won First prize:
oil painting - portrait, May Show 1939.

From Duncan and Mabley (The Tatterman Marionettes)

A large collection of their marionettes and accessories. This gift is so recent it has not been assimilated as yet, but already is showing value of having really well made example of marionettes for use with students.

There have been numerous other gifts, a full list of which will be supplied by Miss Bredbeck when completed.

Jan. Feb	Exhibits in Children's Museum Extension Material for High School Use Material from Lending Collection arranged on account of Conf. on Museum & Secondary School in Jan., and N.E.A. Superintendents' Meeting in Feb.
March	Musical Instruments from the Charles G. King Collection and Medieval Manuscripts lent by Otto F. Ege. Planned especially for use of Music Dept.
April	Miniature Architectural Models.
May-June	Ship Models and Ship Pictures. From our own collection and borrowed from amateur model makers.
July-Sept.	Dolls from the Betsey Calfee Doll Collection
Oct.-Nov.	Primitive Art Material chosen from Primary and Lending Collections.
Dec.	Children of Other Land, their Costumes, Toys and Pictures.
Jan.	Exhibits in Educational Corridor Extension Material for use of Schools. A selection of loan material from Library to parallel exhibit in Children's Museum.
Feb.	Work by Students in Mr. Fox's Advanced Class.
Oct. Nov.	Exhibit of Intaglio Graphic Processes prepared by the Cleveland Unit of the Ohio Art Project and lent by the U.S. Government.
Dec.	Posters from Many Lands
June - Oct.	Exhibits in Foyer Gifts to the Educational Collection of European and Oriental objects from the Hanna Estate installed in two South Kensington cases. 5 Bronzes and wood carvings placed on pedestals and four paintings on walls.
Dec.	Gifts from the Norton Estate installed in two small cases.
Oct. 27	Exhibit of school work in connection with N.E.O.T.A. meeting, dis- played on boards and tables in Foyer for one day.
Jan.1-Feb.5	Exhibit in Superintendent's Corridor Contemporary American Indian Paintings Lent by the Santa Fe Gallery.

Objects acquired through Grant #2 for use with Secondary
School Project:

Mannequin for Home Economics Dept.	6.85
Wax figure Art Dept.	15.40
Model of a Roman house	13.09
9 pieces modern textiles	9.65
20 samples woods used in furniture	5.14
Model of Globe Theatre	255.00
Model of a room, for manipulation	6.03
Paper for color charts	5.29
Cloth for charts	1.25
Book "Art forms in Nature"	3.16
Boston Illustrative set: Elizabethan England	*4.20
" " Greek Athletics	*4.20
	.
6 frames 30" x 40"	30.00
25 print frames 14 $\frac{1}{2}$ " x 19 $\frac{1}{4}$ "	71.42
1 celotex screen, wood framed, for (5 more to be made)	4.72
Model of a 17th century Colonial house	material only 3.00
(made by Mr. Segner on museum time)	
*original cost only. Material for mounting each set on cardboard, \$4. Mr. Segner did the work.	
	8.00

December 15, 1939

MUSEUM MATERIAL WHICH HAS BEEN IN USE AT SHAKER HEIGHTS SINCE OCTOBER 1, 1939
UNDER THE GENERAL EDUCATION BOARD GRANT

SHAKER JUNIOR HIGH:

Art Department:

Exhibit in cases:

Colonial crafts: metalwork, pottery and weaving
Costume dolls - Period costumes
Ceramics - figures (for test by Research Department CMA)

Material in classroom:

Blockprints: Christmas cards
Christmas papers
(Used as examples in designing and making
blockprints)
Christmas creche figures
(Used as examples in seasonal craft problem)
Marionette stage - fully equipped for marionette productions
Marionettes - made by professional marionette makers
(For study in making and stringing
marionettes.)

English Department:

Pictures:

Brueghel - Hunter's Return
Renoir - Portrait of Girl
Color reproductions in 30 x 40 *frames

(For creative writing)
Burchfield - Ice Glare
Karfiol - Laurent Pony Cart
Marsh - High Yaller
Color reproductions in 22 x 28 *frame

Music Department:

Pictures:

Brueghel - Peasant's Festival
Color reproduction in 30 x 40 *frame

*Acquired with funds from the General Education Board Grant

Latin Department:

Exhibit:

Aegean material - reproductions of gold ornaments and utensils from Mycenae

Home Economics:

Material in classroom:

*Color charts
(Made for them to be used in combining colors and to remain as permanent apparatus)

SHAKER HIGH

Art Department:

Exhibits:

Modern Polish boxes and toys
Color prints by Marya Werten, contemporary Polish artist
Original sketches - Horses, Henry G. Kekker
Small ceramic sculptures
(In hall exhibit case at request of art teacher, for use of class in modeling. Also used for test by Research Department, CMA)
Metal animals and figures, Austrian and American

Material in classroom:

35 Drawings - figures and heads - by Old Masters
*Color Charts (Made for them and to remain as permanent apparatus)
*Lay Figure

Photographs:

*Greek Athletics and Festivals - Boston Museum illustrative set

Industrial Arts:

Exhibit:

Metalwork - modern Mexican tin and European wrought iron

*Acquired with funds from The General Education Board Grant

English Department:

Exhibit:

- *Scale model of the first Globe Theatre
- *Plates: Elizabethan England - Boston Museum illustrative set

Home Economics:

Exhibits:

Nineteenth Century dolls showing late Nineteenth Century styles
Godey prints
Peasant textiles
Lace - Point and bobbin processes with examples

Material in classroom:

- *Model living room to be decorated
(Made especially for them)
- *Mannequin for draping
- *Color charts
(Made for them to be used in combining colors and to remain as permanent apparatus)

Social Studies:

Material in classroom:

Christmas cards from many Lands
(To be used as inspiration in making cards as well as study of festivals of different lands)

German Department:

Material in classroom:

German posters

Pictures:

Hofer - Landscape in Tessin
Color reproduction in 30 x 40 *frame

French Department:

Pictures:

French Peasant Costume
Sisley - Sunny Landscape
Color reproduction in 30 x 40 *frame

*Acquired with funds from The General Education Board Grant

French Department (continued):

Slides:

French cathedrals
Medieval castle life

Ruth Field Ruggles

Lois Gilbert

April 30, 1941.

THE CLEVELAND MUSEUM OF ART
Department of Education
Report of Children
1940

	<u>Groups</u>	<u>Attendance</u>
Saturday Morning Classes	847#	17859
Classes of School Children	1212	24182
Entertainments for Children	62	9074
** Groups Outside the Museum	<u>2266</u>	<u>69639</u>
Total Child Attendance.....	4387	120794

Includes Music Classes 197 - 2666 (1940)

** Outside classes taught by Museum and public school staff

Groups addressed by a Museum staff member or working with Museum material under the direction of a member of the staff total 1080 groups, 29751 attendance.

Radio Talks by public schools 1068 talks - 35235 attendance.

Department of Education.

December, 1939

To: Curator of Education

From: Marguerite M. Smith

Subject: Annual Report for 1939, on work with clubs and other
adult groups

Club work:

Shows increase of 6 o/o in number of groups

1939			1938	
Club talks	167 groups	3499 attendance	156 groups	3956 attend.
Conferences	<u>20</u>	<u>24</u>	<u>20</u>	<u>20</u>
	187	3523	176	3976

But total attendance shows decrease of 11 o/o

This seems to be due to the absence of any large conventions such as we have had in other years. The letters of invitation have been sent out from the Director's office as usual (up to the outbreak of the war, when most of the conventions were cancelled), but we did not get results. About three average-sized conventions would have made up the difference.

Attendance by months:

1939	attendance	groups	1938	attendance	groups
Jan.	285	14		452	14
Feb.	239	14		414	14
Mar.	438	21		199	13
Apr.	375	17		258	14
May	829	27		1007	24
June	116	7		245	11
July	225	14		230	7
Aug.	71(vacation)	7		28(vacation)	5
Sept.	163	11		166	7
Oct.	286	19		457	20
Nov.	262	18		396	20
Dec.	<u>234</u>	<u>18</u>		<u>104</u>	<u>9</u>
	3523	187		3956	156

Most of the talks were given in the Museum

Talks outside the Museum were as follows:

Jan.	- at Unitarian Church - Appreciation of Pictures	attend.	25
May	at Olivet Evang. Church - Italian Painting		150
	at Taylor School, PTA - Homes, Ancient and Modern		325
July	at Spencerian College - The Cleve. Mus. of Art		100
Nov.	at Lkwd. Christian Church - Religious Art		35
Dec.	at Household Training Center - Interior Decoration		10
	at Calvary Presbyterian Church - Michelangelo		<u>15</u>
	7 meetings -		660

Subjects, arranged according to popularity as indicated by attendance:

Domestic Architecture & Interior Decoration	641	13 groups
General Tour	538	33
May Show	323	19

Cash receipts: \$15.00 (including 10.00 gift from Ophello Club)

(It has recently been decided to charge \$5.00 for church talks)

Program planning: 11 conferences

Most of these have led to talks either here or outside.

Radio broadcasts: 2

May - May Show

June - Exh. American Architecture

Saturday Morning Talks to Mothers:

Jan. 14	Exh. Masters Popular Painting	35	attendance
Feb. 4	Exh. Expressionism	29	
Feb. 18	Prints	28	
Feb. 25	Motion Pictures	28	
Mar. 4	Temples of Egypt, Greece, Rome & Medie. Italy	18	
Mar. 11	Mediev. Cathe. in France	24	
Mar. 18	Mediev. Cathe. in the North	19	
Mar. 25	Renaiss. & Baroque Churches in Europe	16	
Apr. 1	American Churches	21	
Apr. 8	Exh. Drama of America (photography)	18	
	10 meetings	236	av. 24

Gallery Talks:

Jan. 8	Exh. Masters Popular Painting	84	
Feb. 19	Italian Painting in Holden Gall.	50	
Mar. 19	Exh. Great Lakes Painting	48	
Apr. 16	Exh. Drama of America	65	
Oct. 3	Exh. Modern American Painting	30	
Nov. 26	Italian Painting in Holden Gall.	32	
	6 talks	309	av. 52

Auditorium Lectures:

Mar. 12	American Houses	95	
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Courses:

Jan.	Homes & Houses	3 meetings	11	av. 4
Feb.-May	American Art	15 "	135	av. 9
Oct.-Dec.	Prints	10 "	127	av. 13
	(Lectures & 2 demonstrations by K. Kubinyi)			

Ophello Club series: (They gave us \$10.00 last spring.)

Great Temples	3 meetings	154	
May Show	1 "	28	
Costume & Textiles	4 "	76	
	13	258	av. 19

Special Exhibitions:

Masters of Popular Painting			
Jan. 8	Sunday Gallery Talk	84	
Jan 14	Saturday Morning Mothers	35	
	Phi Lambda Theta	17	
	3 groups	136	

Expressionism

Feb. 4	Saturday Morning Mothers	29	
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Great Lakes Painting

Mar. 19	Sunday Gallery Talk	48	
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Drama of America (photography)

Apr. 8	Saturday Morning Mothers	18
Apr. 16	Sunday Gallery Talk	<u>65</u>
	2 groups	83

Special Exhibitions (cont.)

May Show

May 5	Beta Sigma Phi, A Z	12	
May 9	Lambda Delphians	10	
	Ophello Club	28	
May 10	Mr. & Mrs. Wilkinson, England	2	
May 12	Business Women's Club	20	
May 16	Federation, Junior Council	16	
May 17	Epworth Euclid Church	13	
	" " " " "	14	
May 18	CMA class in American Art	6	
May 19	Lkwd. Junior High Wives	11	
	Mrs. Bush's group	20	
May 23	Review Club	16	
May 24	Bay Village Club	20	
	Ovidian Club	29	
May 31	Beta Sigma Phi	24	
June 2	Painesville Club	7	
	Beta Sigma Phi, B E	19	
June 7	Beta Sigma Phi, A E	10	
June 10	Cath. Horstmann League	<u>46</u>	
	19 groups	323	av. 17

Doll Exh.

June 4	Collectors' Club	50
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Wheaton Art Center Competition

July 8	Wheaton Club	10
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Ceramics & Textiles

Nov. 9	Case School	17	
Nov. 16	Noble School, Grade 5	<u>35</u>	
	2 groups	62	av. 31

TOTAL of Special Exhibitions:

50 groups	721	av. 24
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Articles etc.:

Masters of Popular Painting Exh. - article, mimeographed for general distribution
Glackens Memorial Exh. - " " " " "
List of Illustrated Talks for Clubs - revised for new printing

Special Promotions:

Jan. N.E.A. Convention

conference at Board of Educ. with Mr. Sammons
38 letters sent to important individuals
12,900 CMA folders distributed at convention

Junior League Volunteer Work:

This work began in the fall of 1937. Of the seven girls who signed up, four dropped out after a short time. The other three continued until late in the spring of 1938. Their work consisted of getting names and addresses for the Club File, and typing.

In 1938 we had three volunteers who started in 1937, and also five new ones. The most any one contributed was 19 half-days.

In 1939 one volunteer who started in September, 1938, continued throughout 1939. Her total of 26 half-days over a period of 16 months is the best record made by any volunteer. She compiled bibliographies related to club talks and courses, and assembled names and addresses for the Club File.

In October, 1939, plans were inaugurated for a new group. It began with Mr. Munro's meeting with the Junior League committee. There followed two more meetings with the committee and five conferences with individual volunteers. We then began the series of Preparatory Talks which we had decided to ask the volunteers to attend; these were as follows:-

Dec. 8 The Appreciation of Pictures attendance 6

Dec. 15 Great European Painters " 6

Scheduled for

Jan. 5 Tour of the Museum

Later, assignments will be made to volunteers, at first consisting of work in connection with the Bauhaus Exhibition and the Exhibition of World's Fair Paintings.

11 volunteers signed up, but 2 dropped out almost immediately. Those who attended the two talks seemed really interested, but only time will tell whether they will be more reliable than their predecessors. The chief difficulty lies in their lack of training for any museum work that is sufficiently interesting to hold them; the work they are capable of handling is not exciting enough to suit them.

The present plan attempts to give them an art background which is necessarily somewhat sketchy but is done with the hope that it will increase their interest and improve the quality of their work, and perhaps extend its range. Perhaps their value to the Museum will be less in the actual work they may do here, than in later benefits they may be able to confer.

In concluding this report, may I say that today in an unstable world the field of art seems of ever increasing importance, for there it is possible to present ideas that are independent of shifting political and economic theories and their attending violence and hatred.

Respectfully submitted,

See Supplement on next page;

SUPPLEMENT

As in other years, one-sixth of my time has been charged to the Director but not quite that proportion has actually been given to his work. The reason is that he said to put the club work first, and since the club work has been heavy the result was that he was short-changed. If I had given him his full allotment of time, it would have necessitated more help with the club work. The situation seems to call for some executive decision.

THE CLEVELAND MUSEUM OF ART

EXTENSION EXHIBITS

This list indicates briefly the scope of the lending collection. Exhibits are available for loan to schools, libraries, and institutions having suitable locked cases in which they may be placed. Exhibits are delivered, installed in the cases and called for, by a member of the Museum staff, free of charge.

Material is listed under the broad classifications: correlation with History and Geography, and Correlation with Art and Handicrafts. Since the two are closely related one may be called upon to illuminate the other. Exhibits can also be arranged to meet special needs and help given in certain fields, such as design and crafts, with material not specifically listed here.

CORRELATION WITH HISTORY AND GEOGRAPHY

BABYLONIAN

Clay tablets, inscribed with Cuneiform writing. These are among man's earliest written records.

EGYPTIAN

Original pottery, textiles, beads, amulets, etc., from Ancient Egypt, and reproductions of bronzes, wall carvings, and paintings.

AEGEAN

Examples of very early Greek pottery made in Cyprus 2000 - 500 B.C.
Reproductions of gold ornaments and vessels from excavations at Mycenae and Vaphio.

GREEK AND ROMAN

Pottery, Bronzes, and fragments of Sculpture in marble and terra cotta, from Ancient Greece and Rome.
Bronze Statuettes. Reproductions of small bronzes of the Archaic and Classical periods.
Tanagra Figurines. Casts from terra cotta figurines of women in Greek costume of 300 B.C.
Pompeian Bronze Utensils. Reproductions of bronze household utensils found in the ruins of Pompeii.

MEDIEVAL LIFE

Armor. Original helmets, gauntlets, spurs, etc., European 15-17th century.
Photographs and charts showing the development of Armor.
Ivory Carving. Reproductions of diptychs, book covers, mirror cases, etc., from early Roman to 15th century French.
Manuscripts. Original pages from manuscript books of the 14-16th century.
Textiles. Reproductions of brocades and velvets of the 12-15th century.
Wood Carvings. Original examples of French, Italian and English furniture ornament, 14-16th century.

EARLY AMERICAN LIFE

Pewter and pottery dishes, hand-woven linen and coverlets, embroidered samplers and miscellaneous household utensils made and used in America in the early 19th century.

ORIENTAL CULTURE

Chinese. Carvings in wood and stone, pottery, textiles, and articles of clothing, illustrating ancient and modern Chinese life.
 East Indian. Textiles, jewelry and other metal work.
 Japanese. Textiles, pottery, and many examples of Japanese handicraft.
 Persian. Textiles, pottery, tiles, manuscripts, 15-16th century.

MODERN CIVILIZATION

COSTUME

Central and Southern Europe. Aprons, caps, and miscellaneous embroideries and articles of wearing apparel from Czechoslovakia, Jugo-Slavia, Russia the Balkans and Greece.
 China. Costume dolls, embroideries, textiles, and articles of wearing apparel.
 Japan. Costume dolls, kimonos, shoes, textiles.
 Miscellaneous shoes, chiefly Oriental.

ART AND HANDICRAFT OF VARIOUS COUNTRIES IN MODERN TIMES

Exhibits consisting usually of embroideries, textiles, carving, pottery, metal work or some typical craft, can be assembled to illustrate the art and handicraft of these countries.

Austria	India	Philippine Islands
China	Italy	Poland
Croatia	Japan	Russia
Czechoslovakia	Java	Spain
Denmark	Korea	Switzerland
Greece	Mexico	
Holland	Norway and Sweden	

CORRELATION WITH ART AND HANDICRAFT

PRIMITIVE ART

African. Weaving, basketry, weapons, and wood carving from the Congo.
 North American Indian.

Prehistoric stone and flint implements from Ohio excavations
 Basketry
 Bead and leather work of the Plains Indians
 Pottery and weaving of the Pueblo Indians
 Alaskan Indian basketry and bone and wood carving

ART PROCESSES

Batik	Lacquer
Block Printing	Mosaic
Book Binding	Pottery Making
Enameling (Cloisonne)	Stained Glass
Graphic Processes	Stenciling
Japanese Print Making	Tie Dyeing

Lace Making, Point and Bobbin
 Each of these exhibits shows steps in the work and good examples of the finished product.

BOOK ARTS

Babylonian Clay Tablets inscribed with Cuneiform Writing
 Egyptian hieroglyphics (reproductions)
 Development of writing from Babylonian to Modern Machine Printing
 Manuscripts Modern Printing
 Book Binding
 Half tone, Zinc etching, and Three-color Processes

DOLLS AND TOYS

Chinese Costume Dolls

Japanese Costume Dolls

Miscellaneous dolls and costume figures suggesting different ways of making dolls

Carved and painted wooden toys characteristic in color and design from:

Austria	Germany
China	Poland
Czechoslovakia	Russia

Many miscellaneous toys which have simple mechanical movement or some suggestion for toy making. Examples of toy furniture.

Animals Wooden animals with jointed heads and legs.
 Wooden animals in the round.
 Wooden animals in silhouette.
 Animals of felt, gingham, raffia, beads, and sheet brass, and rubber,
 useful as suggestions for craft work.

EMBROIDERY

Czechoslovak	Roumanian	Near-Eastern
Greek	Ukranian	Oriental
American, Dutch, English, and German samplers		

MARIONETTES AND SHADOW FIGURES

Chinese Shadow Figures. Human and animal figures made of translucent leather, beautifully cut and colored.

Javanese Wajang Figures. Silhouette figures of wood and leather, polychromed, used in the Javanese theatre to represent gods and heroes in religious and legendary tales.

Suggestions will be given for the making of different types of marionettes and examples may be seen at the Museum, though there is not adequate material for setting up exhibits.

METAL WORK

Armor. Original European, 15-16th century pieces.

Pewter. American and English, early 19th century.

Wrought Iron. European work of the 15-16th centuries.

Modern hand-wrought brass, copper and pewter.

Enamel. Modern European and American bowls, trays and small figures.

Animal figures cut from sheet brass, silhouette and semi-round.

POSTERS

Many large colored commercial posters mounted for hanging may be borrowed several at a time, for a period of a month, with privilege of renewal.

POTTERY AND PORCELAIN

Examples of Pottery through the Ages, from Ancient Egyptian to Modern.

Pottery Process. Development of a jar on the potter's wheel: an exhibit prepared by Harriet R. Howell.

Pottery Process. Making of a vase by the casting method; an exhibit prepared by The Cowan Pottery Studio.

Modern American Art Pottery. Illustrating methods of pottery decoration.

Italian Majolica. Modern pieces, copies of old designs.

North American Indian Pottery. Many examples from the various Pueblos.

Tiles: Dutch; 16-18th century.

Medieval European: reproductions of tiles found in old buildings.

Persian: fine 13-16th century originals.

Spanish: 16-18th century.

See also Sculpture

PRINTS AND DRAWINGS

Graphic Processes: plates and proofs showing steps in making an Aquatint,
Etching, Dry Point, Linoleum cut, Lithograph, Wood cut, Wood engraving.

Drawings, pen and pencil)
Etchings) Many examples by various artists are
Lithographs) available in all these mediums.
Wood and Linoleum cuts)

Christmas cards: simple block-printed designs helpful in planning your own designs.
Christmas papers
Christmas pictures: reproductions in color of Madonnas and Nativities by Old Masters.

SCULPTURE - ANIMALS

Early Greek Bronzes. Reproductions.

Pottery animals by various American and European sculptors.

Many different methods of treatment: naturalistic, stylized, grotesque
Many simple forms helpful in teaching modeling.

Mexican pottery toys, gaily painted, including "The Painted Pig."

Wooden animals: naturalistic, decorative, stylized. Good for drawing and design.

SCULPTURE - HUMAN FIGURES

Chelsea Porcelain Statuettes. Delicate costume figures of the 18th century.

Dickens Characters in Porcelain. Adapted from the original Dickens illustrations,
by the Royal Doulton Pottery, England.

Greek and Roman Sculpture. Fragments in marble and terra cotta and reproductions in
bronze and plaster.

Swedish Peasant Figures, simply blocked out, in wood.

Tanagra Figurines. Casts of Greek costume figures.

Wiener Werkstatte pottery: human and animal figures and groups in the modern manner,
many of them humorous or grotesque.

Pottery figures and groups by Cleveland sculptors, some illustrating well known
stories.

TEXTILES

A large collection of original textiles and reproductions offers opportunity for
study from various standpoints: Weave, Design, Period or Country.

Many textiles are mounted so that they may be borrowed for class room use.

DESIGN

Exhibits can be assembled showing:

Animal Patterns
Floral Patterns
Geometric Patterns

Landscape Designs
Designs by periods
Designs by countries
Designs by processes

Typical exhibits:

Byzantine and Early Italian animal designs in velvet and brocade.

Block printed linens, copied from old Italian textiles, printed in rust.

Chintz and Linen of the 18th century, French and English.

Modern geometric designs in rayon and silk.

Modern Viennese block printed linens in floral patterns.

Modern Austrian and German peasant prints.

WEAVE

Many types of weaving are represented:

Ancient Egyptian mummy cloth; Coptic textiles.
 Grass cloth from the Congo, Mexico and the Philippines.
 Navaho and Hopi Indian weaving.
 Early American hand-woven linens and coverlets.
 Croatian weaving; Peruvian weaving; Swedish weaving.
 Brocades, Damasks, Velvets, early and modern.

DECORATIVE PROCESSES

Batik: Javanese method
 Modern American method
 Block printing
 Tie Dyeing: East Indian method
 Modern American method

WOOD CARVING AND DECORATION

Chinese Gilded and lacquered panels and ornaments from old houses and temples.
 Miniature figures and models illustrating Chinese daily occupations.
 French and Italian Furniture Ornament of the 15-18th century. Panels and fragments of fine quality.
 Scandinavian Household Utensils, decorated with chip carving or painted.
 Swedish Peasant Figures. Simply but effectively blocked out.
 Austrian turned wood figures. Simplified peasant costume figures.
 Swiss costume figures. Carved and painted figures representing Swiss types.
 Modern carvings: animals and human figures from various European countries, naturalistic or stylized.
 Painted wood boxes from Czechoslovakia, Poland, Austria, Russia.
 Characteristic designs, helpful in craft problems.
 Miniature furniture. Tirolian peasant rooms and furniture.
 Modern turned and carved trays and boxes.
 Cookie molds: old and new molds of the type used in Central Europe for Christmas cakes.

See also Dolls and Toys.

THE CLEVELAND MUSEUM OF ART

November 29, 1939

LIST OF EXTENSION EXHIBITS NOW AVAILABLE

NOTE:

The accompanying list gives only objects in the Educational Lending Collection. Photographs and plates are also available in relation to most of the subjects, and are used in making up exhibits.

It has been our experience that objects in the Lending Collection are used for different purposes by the various school departments, and that by keeping the collection fluid it is more widely useful than if made up into set exhibits.

Most of the material listed has been used in some way by Secondary Schools.

For instance:

European Peasant Embroideries, Painted Wooden Utensils and Toys

Used by	Art Department	for color and design
	Home Economics	for costume and the stitchery
	Industrial Arts	for suggestions for toy making
	Social Studies	for country of origin

Medieval Manuscripts

Used by	Art Department	lettering, decorative initials, borders, page design
	English	development of writing and printing
	History	Medieval period, monastic life
	Latin	the written language
	Music	early music notation

Textiles

Used by many departments from standpoint of	source, period
	material
	method of decoration
	design, color
	use

Wood carving, 15-17th Century Furniture Ornament

Used by	Art Department	design of carving
	Home Economics	history and development of furniture
	Industrial Arts	interested in the carving and finish of the wood

THE CLEVELAND MUSEUM OF ART

November 29, 1939

REQUESTS FROM SHAKER HEIGHTS JUNIOR AND SENIOR HIGH SCHOOLS
FOR MUSEUM EXHIBIT MATERIALS

A Report by Lois Gilbert, Assistant Supervisor of Circulating Exhibits

The material requested by departments has been listed in four categories:

- (1). Lantern slides, photographs and plates.
- (2). Material in the nature of apparatus, to be used in the class room.
- (3). Objects for exhibition in hall cases, or where the nature of the object permits, in the class room.
- (4). Larger exhibits consisting of pictorial and three-dimensional material to be installed in School Exhibition Gallery.

Where material is already available in The Cleveland Museum of Art Lending Collection or Slides and Photograph Collections, this is indicated.

Visual material requested has been included in this report even though it does not seem to fit into the terms of this project and should come from some other source.

Shaker Junior High School

ART:

(Correlation with other Studies, especially Social Studies. Individual projects carried out within these limits. Some class problems.)

Requests:

- (1). Illustrations--Transportation and Communication.
- (2). Small logs for construction of log cabins, pioneer stockade, etc. Interlocking blocks to show construction of arch, dome, Gothic vault and buttress.
- (3). Models: Houses showing different styles of architecture.
Colonial: New England, Dutch, Southern.
Rooms--showing furnishings, lamps, furniture, costume.
House Interiors of many lands--(This is available in slides in The Cleveland Museum of Art collection.)

Ships

Colonial Crafts--*Metalwork (lamps, lanterns, etc.)

Quilts and quilt designs

Samplers

Weather vanes

*Woodcarving--Simple, in relief and round.

Series showing steps.

Blockprints--Exhibit showing process.

Steps in working up design, making print.

*Examples of simple blockprints.

*Blockprint Christmas cards.

*Blockprinted Christmas papers.

*Christmas Figures--to be cut or carved out of wood.

*Available in The Cleveland Museum of Art Collection

ENGLISH:

(Mythology, and folk lore, historical novel, drama, short story, are some of the units studied. Creative writing and poetry appreciation given important place.)

Requests:

- (1). *Greek and Roman Mythology
 *Greek Life--Background.
 Large illustrations by some of the great illustrators to be used with study of various classics.
 Visual material to use with Study of Poetry.
 Fanciful, imaginative illustrations such as
 *Rackham, Dulac.
 *Visual material for use as stimulus--creative writing.
 *Propoganda Analysis--use of art for propoganda.
- (3). *Early American Textbooks--McGuffey Readers, etc.
- (4). *Elizabethan Theatre with background of period, costume, etc.
 (Have acquired.)

HOME ECONOMICS:

(Study of Foods, Interior Decoration, Child Training.)

Requests:

- (1). *Period houses and their interiors.
 *Styles of furnishings.
 *Uses of color
 *Flower arrangements
 *Table arrangements
- (2). Model rooms--to be decorated by students
 Girl's bedroom
 Kitchen
 Nursery
 (from Cape Cod or Early American House.)
 Color Chart--Mounted on strips for making different arrangements of colors: Spectrum Colors
 Lightest Tint
 Darkest Shade
- (3). Textiles--for draperies, upholstery, pillows, etc.

INDUSTRIAL ARTS:

(Individual projects carried out by students progressing at their own rate rather than prescribed class problems. Cooperation with art department in carrying out projects.)

Requests:

- (3). *Metalwork--wrought iron, copper, brass, pewter, nickel, silver, aluminum.
 *Woodcarving--simple animals and figures.
 *Samples of common and rare woods.
 Models: Period furniture: Chippendale, Adam, Sheraton, Louis XIV-XVI, Colonial, Modern.
 Period rooms showing furnishings, figures in costume: Elizabethan, Adam, Louis XIV, Early American, Spanish.

INDUSTRIAL ARTS (CONTINUED)

(3)

Houses showing common architectural styles,
Sailboats
Coaches
Bird houses
Airplanes

- (3). *Toys---well designed, of a type that could be made by these students. (600 toys are made annually to be given to charity. Project carried out with art classes.)

Craftwork projects in various mediums emphasizing good design and fine execution, to stimulate interest and creative effort.

- (4). Exhibit---Machine Arts

(Emphasis---functional design)

Bearings, automobile and other machine parts, valves, copper and brass tubing, scientific equipment, dials, gauges, tools (ball peen hammer, drills, augur bits, plumb, combination square) etc.

Exhibit---Good design as applied to products commercially made: paper cartons, electric iron, doorbell, bottles, faucets, kitchen utensils, etc.

Exhibit---Modern plastics

Exhibit---Type and typography

Characteristics of common type faces, illustrations of appropriate uses.

*Examples of fine printing

*Bookbinding

LATIN:

(Roman background studied)

Requests:

- (1). *Material giving Roman background.

Costume

Houses

Temples and Gods

Sports and amusements

Engineering

Etruscan civilization

Minoan civilization

Greek influence in Southern Italy

City of Rome

*Roman subjects treated by different artists of later periods.

- (3). *Roman mosaics

*Roman house

Roman galley

Costume dolls---Roman

*Replicas---Etruscan, Minoan and Roman objects.

Shaker Senior High School

ART:

(Individual projects in a choice of mediums with occasional class problems.)

Requests:

- (1). Drawings: Human figure, nude in many poses.

Animals

Portfolio---Degas Drawings

ARTS (CONTINUED)

- Plates—historic costume; all periods.
Large charts showing Architectural Styles (from Fletcher)
- (2). Lay figure—24 inch (already acquired)
- (3). *Sculptures: Figures—wood, ceramics, etc.
Simple treatment of head or figure, both naturalistic
and stylized. In round and relief.
- Graphic processes: Exhibit showing steps in producing: blockprint
etching
dry point
Lithograph
engraving
- (From W.P.A. Project)

BIOLOGY:

Requests:

- (1). Large photographs of flowers, plants. (Have acquired)
- (2). 4-inch balls--different colors to show perspective in colors
(to be used at various distances against different backgrounds.)

Other visual material requested:

Protective coloring--3 dimensional model with changeable background to show use of protective coloring and patterns.

Nature's use of streamlining:

Birds, fish

Forms conditioned by prevailing winds:

Trees, etc.

Films

ENGLISH:

(American and English literature each given a year's study with additional study of a wide range of literature of all types.)

Requests:

- (1). *Background of American life 1750-1850
Houses, furnishings, costume, life of period.
- *Background of Elizabethan England. (Have acquired.)
- (3). Model houses--Colonial
- (4). Historic Stages: Greek
Medieval--mystery
*Elizabethan (Have acquired)
18th Century
Late 19th Century
Modern

Dioramas: Street scene in 18th Century, England, showing coffee houses, people on street, sedan, chairs, etc. Scene in Elizabethan England.

Other visual material requested:

Films or portions of films of classics

Studied: David Copperfield

Tale of Two Cities

FRENCH:

(Appreciation of French culture important in studying language.)

Requests:

- (1). *French art background
*Peasant costume of different provinces.
*Modern French arts and crafts
- (3). *Modern French textiles.

Other requests:

French Music

GERMAN:

(Appreciation of Germany and its culture as well as its language)

Requests:

- (1). *German cities and their architecture.
*German art
Peasant costume
Pictures illustrating German myths, literature, operas, etc.
- (3). *Crafts: Toys, creche figures, etc.

Other requests:

Music by German composers
German films of historical or literary subject matter.

HOME ECONOMICS:

(Study of clothing, construction and history of costume, home planning and interior decoration studied from student's own needs and own environment.)

Requests:

- (1). Costume plates--17, 18, 19th Century (W.P.A. working on this project.)
- (2). *Mannequin ($\frac{1}{4}$ size figure) with proportions of high school girl for use in designing, draping and fitting. (Have acquired.)
*Model room--inch to a foot scale--to be decorated by students. Room chosen from house plan which can be studied in relation to model room. Style--Georgian, of a size and type of the neighborhood from which these students come. (Have acquired.)
*Color chart--arrangement on long strips of cloth with interval between, movable, for making different arrangements of colors. Spectrum colors, tints and shades. (Have acquired.)
- (3). Textiles--to be used in draping figures.
All materials, patterns.
Solid colors in off shades.

INDUSTRIAL ARTS:

(Individual projects carried out by students progressing at their own rate, rather than prescribed class problems.)

Requests:

- (1). Portfolio--large photographs of historic furniture.
- (3). Examples of fine period furniture. Example: Windsor chair

INDUSTRIAL ARTS: (CONT'D)

(6)

- *Simple Woodcarving
- Modern uses of metals
- *Simple metalwork for craft problem.

LATIN:

(Appreciation of Roman background important in study of language.)

Requests:

- (1). Background material of period: *Architecture and Art
*Mythology
*Life, costume, etc.
*Athlete in Art. (Have acquired additional material.)

- (3). Models--*Roman house
Roman galley
Costume figures
City of Rome--contour
Map showing seven hills
Temple: Example: Parthenon reconstruction.
*Replicas of jewelry, toilet articles, utensils, etc.

SOCIAL STUDIES:

American History

Requests: (1). Colonial background:

- *Houses and Interiors
Large photographs showing scenes of important historical events such as Independence Hall, etc.
- *Facsimiles of important historical documents
Westward Movement
Development of transportation and commerce
Development of lighting
Political campaigns--series of slogans, literature used.
*Series of cartoons used in moulding public opinion.
- *Laboring man--development of his status.
- *Housing, City Planning--evolution
Portraits of great Americans
Series showing development of inventions
- *Contemporary life in America
- *Modern Art movements and their background in 19th Century Europe.

- (4). Housing and City Planning--(Regional Planning Association working on this.)

Other requests: Pictorial statistics of economic conditions, production, etc.

ECONOMIC GEOGRAPHY:

Requests: (4). Auto Industry

- (Suggest development of streamlining in design)
- Development of Movie Industry
(*Suggest current exhibition at The Cleveland Museum of Art--The Making of a Film.)

ECONOMIC GEOGRAPHY: (CONTINUED)

Other visual material requested:

South America and its economic development
America's position as a world power in raw materials.
America's position as a dependent in ferro-alloy.
Monroe Doctrine and the Panama Canal
Cotton
Sugar (beet and cane)
Coffee
Cacao
Bananas
Irrigation Projects

MODERN HISTORY:

Requests:

- (1). Art of each period as well as architecture and general background.
18th Century Art in England, France, Germany, Spain.
19th Century Art from all European States, Mexico, and South America
20th Century Art from *Chief European States, Far East, South America, *Survey of Modern Painting.
- (3). *Chinese and Japanese Art from 1850 on
*Mexican Arts and Crafts
*Japanese and Chinese Arts and crafts

Other requests:

Music of each period

PHYSIOGRAPHY:

Other visual material requested:

River basins, systems
Coal seams or geological section showing such
Diamond mines
Mineral mining
Vulcanism

SOCIOLOGY:

Requests:

- (1-4) *Housing and Community Planning (Regional Planning Association working on this)
- (1*-3*) Negro culture

Other visual material requested:

Progress in culture from herding to a crop planting stage.
Melting--pot, cultural patterns, immigration.
Public Health--development of medicine..
Crime--its detection, development of fingerprinting, etc.

WORLD CULTURE:

(Study and evaluation of man's attainment as he has progressed through social orders: In religion, government, art.)

WORLD CULTURE: (CONTINUED)

Requests:

- (1). *Architecture, domestic, religious, etc, of all periods.
 - *Costume through the ages: Textiles, designs, jewelry.
 - Background material for: *Child life in different periods.
 - *Games and athletics in different periods.
 - Marriage customs in different periods.
 - *Home life in different periods.
 - *Business and work in different periods.
 - *Position of women in different periods.
 - *Evaluation of furniture, home interiors, table ware
 - *North American Indian Art
 - *African Negro Art
 - *Propoganda in Art
 - *Facsimiles of historical documents
 - Collection of historical cartoons
 - *City Planning and Housing
 - *Development of Stained Glass
- (3). *Costume dolls of different countries.
 - *Textiles of different countries.
 - Models--architecture of different periods and countries.
 - *North American Indian Art,
 - *African Negro Art
 - *Toys of many nations.
 - *Greeting cards of many nations.
 - *Development of stained glass.
 - *Development of textbooks.
- (4). *Evaluation of writing.
 - *Development of map making
 - City Planning and Housing (Regional Planning Association Working on this.)

Other requests:

Large globe
Flags of all nations
Pictures of: Great Bridges
Great Ports
Great Lakes traffic
Pioneer life
Homes of famous people

THE CLEVELAND MUSEUM OF ART

November 29, 1939.

To: Dr. Thomas Munro, Curator of Education

From: Ruth F. Ruggles, Supervisor of Circulating Exhibits

Subject: Progress of Work Under General Education Board Grant for Exhibitions

Since this Museum, under the Exhibition Project with Secondary Schools, is to work intensively with two schools at first (Shaker Heights High School and Shaker Heights Junior High School), it seemed desirable, before acquiring any new material, to acquaint ourselves thoroughly with their courses of study, personnel and methods of teaching.

The Shaker Heights School System as a whole is progressive in its educational outlook; the High School is one of thirty schools selected by The Commission of Relation Between School and College of the Progressive Education Association, to participate in the Eight Year Study in Curriculum Revision. Students come from families in the upper income bracket. The teaching staffs of both high and junior high schools are able, forward-looking and interested in using visual material. Several had indicated briefly during the early discussions of this project, material which they thought desirable in their special subjects. It seemed best to approach the teachers individually in order to become acquainted with them, learn their needs and get their suggestions.

Miss Lois Gilbert, who has had wide experience in the use of visual material during eight years as a member of the Museum's teaching staff, working especially with the suburban and private schools, has been placed in charge of work with Shaker schools under the Grant. She has been on this assignment three days a week since September 25, and has had interviews with twenty-seven teachers. There are still some fifty to be consulted. It has not been possible to reach all departments directly as yet, but suggestions have been received from nearly all through committee chairmen. In every case the teachers interviewed have shown keen interest and enthusiasm for the opportunity to enrich their subjects and make their teaching more effective.

Miss Gilbert's detailed notes of requests and suggestions received thus far accompany this letter. From them it is possible to draw several conclusions:

- 1) Some wants can be filled from material already available in the Museum. Additional help can be given in these cases through special lists and other advice on effective use of material.
- 2) Much of the material asked for is relatively inexpensive though perhaps not readily to be found. Some can be made.
- 3) Many types of objects are wanted in the class room, to be examined and handled, and at a definite time.
- 4) Considerable emphasis is placed on models and three-dimensional material
- 5) It seems definitely desirable that there be a free teacher or museum staff member available to see where visual material is needed, supply it at the right time and arrange for special talks and exhibits. Visual material such as slides, photographs and colored reproductions of paintings have been used by the teachers to a limited extent. Interviews have shown that many have not known how much nor what material was available.

Material desired seems to fall into several definite categories:

- 1) Lantern slides, photographs and plates. Most of this is available in the museum collections. In each school there is already an art teacher, formerly on the museum staff, thoroughly acquainted with museum material who is available to give talks to any classes on art or its relation to the various other subjects, using slides and illustrative material from the museum. The presence of these teachers is in itself evidence of the progressive spirit in the Shaker Heights System.
- 2) Material in the nature of apparatus to be used in the class room: lay figures for drawing, small mannequin for costume design, small models of rooms for laying out interior decorating schemes, portfolios of pictures which are used frequently, color charts, etc. Such things are being made or purchased as rapidly as possible.
- 3) Objects for exhibition in hall exhibit cases, or, if the nature and value of the object permits, temporarily in class room. Both buildings have exhibit cases in halls in which exhibits from the museum have been placed regularly during past years. We are continuing these exhibits, hoping to make them still more pertinent.
- 4) Larger exhibits consisting of both pictorial and three-dimensional material relating to a subject or period, to be shown in newly developed school exhibition gallery.

In the High School building an alcove twelve by sixteen feet, centrally located off the main hall, well lighted, with good wall space makes an excellent exhibition gallery. (See accompanying blue prints.) We are having made a series of screens, four by six feet, of gray celotex with wood frames, which will be supported on bases but may be detached for possible hanging from picture molding and for convenience in moving and storing. They will be adaptable to different arrangements for varying exhibits and single screens may be taken to class rooms.

We have had made twenty-five glazed frames of standard museum size ($14\frac{1}{4}$ " x $19\frac{1}{4}$ ") and six 30" x 40". Both have adjustable backs. These will be available for any prints or textiles which must be shown under glass. Frames of intermediate size (22" x 28") are also available. All may be used in gallery or class rooms.

In addition to regularly organized museum exhibits for the gallery we intend to have exhibits selected by or participated in by students to an increasing degree. (For account of Exhibit of Water Colors selected by students see accompanying note.)

In the gallery at present there is an exhibit relating to Elizabethan England, at the request of the English Department. It consists of a model of The First Globe Theatre, made to scale of $\frac{3}{8}$ " to one foot, by H. Ernest Conklin, a duplicate of the model in the Folger Shakespeare Library in Washington, and plates from "Elizabethan England," the illustrative set published by the Boston Museum of Fine Arts. Both have recently been acquired with funds from the Grant.

Exhibits Under Consideration for the Gallery

Development of writing and records: American Indian and other primitive forms, Babylonian, Egyptian, Greek, Roman, through Medieval Manuscripts. Have most of the material necessary.

Development of machine printing from Gutenberg to the present with emphasis on good typography for special benefit of Junior High. Working with Mr. Otto Ege on both of these.

City Planning, Housing, Slum Clearance:

Mr. John Howard of the Regional Planning Association is working on this.

Graphic Processes:

Attractive, well-organized material available from Ohio Art Project. Part of it on exhibition at the Museum at present.

European Peasant Costume:

Embroidered and woven textiles and many costume plates in color are available. Home Economics and Art Departments will use.

Comparative Sculpture:

Original bronzes, wood carvings and casts of small sculptures from various people and periods: African Negro and other primitive, various Oriental, Greek, Roman, etc., Modern. Asked for by Art Department. Have most of the necessary material.

Maps:

Early maps, modern decorative maps. Have part of this, need more early examples.

Architecture:

There is special interest in the various types of Colonial houses from which many Shaker Heights houses are derived. Hoping to acquire models of the distinctive types and many photographs of interiors, etc., possibly dioramas or models of rooms. Several other approaches to Architecture should be made.

Machine Art:

Requested by Shop Department.

Modern Industrial Design:

Modern Glass, Metalwork, Woodwork, Pottery:
Possibly combinations of these, associated with modern textiles.
Have a great deal of material. Would need extra cases.

Rome, Objects relating to Ancient:

Though this is a rather special subject, of interest principally to History and Latin Departments, we have enough good material to make a gallery showing: model of a Roman House, reproductions of bronze utensils from Pompeii and Herculaneum, reproductions of ivory diptychs, mosaic process and color plates of mosaics, casts of Arretine pottery, numerous bronze and plaster reproductions of small sculptures and, of course, a wide selection of photographs and reproductions of paintings.

At the Junior High building there is not as good exhibition space, though there is an excellent, well-lighted, new exhibit case in the hall and also two smaller cases. There is fairly adequate wall space near the large case so that related exhibits may be arranged. Definite plans for these have not yet been worked out.

To summarize: in addition to spending a great deal of time in ascertaining what types of material are needed, we are supplying lantern slides and photographs and miscellaneous class room material, placing exhibits regularly in six cases in the halls of the two schools, have one exhibit of newly acquired objects in the High School Gallery, and have made or are making or buying or trying to find where to obtain, pieces of apparatus asked for by several teachers. A fully equipped marionette stage temporarily unused at the Museum has been lent to the Junior High, greatly stimulating interest in marionettes and stage craft.

We have asked for the advice of The Regional Planning Association on architecture, city planning and housing; of The Cleveland Playhouse on theatre art; a member of the Art School faculty on book arts. The Ohio Art Project (WPA Art Project) is making a trial diorama, will turn over to us or make a new series of Graphic Processes, and is working on a series of Costume plates. We expect to consult The Cleveland Garden Center on garden models.

We hope to supply all faculty requests that fall legitimately in our field and to go beyond them and offer new ideas and approaches to subjects of interest to young people.

Our first exhibit in the Shaker High School Gallery, last Spring, was in the nature of an experiment in student participation. Six students who had been visiting the Museum for two periods a week during the Spring term with the Special Art teacher at their own suggestion, in order to become better acquainted with the collections, volunteered to select a group of pictures for the gallery. They were given complete freedom of choice as to material: original oil or water color paintings by contemporary artists, contemporary prints in various mediums.

They decided that it would not be wise to begin with oils lest the next exhibit seem to be a "let down," and that water colors would be more attractive to the average students than prints. Six paintings were chosen from a group of sixteen offered them, two others added for spaces at end of room not at first counted upon. No teacher was present during the selection, the Museum staff member only answered questions but was very favorably impressed by the points made by the students as to whether certain pictures would be liked by other students, whether they would look well together, the grouping, etc.

The students looked up information about the artists, wrote up the exhibit for the school paper, helped to hang the pictures and explained them to other students.

Respectfully submitted,

Ruth F. Ruggles,
Supervisor of Circulating Exhibits.

THE CLEVELAND MUSEUM OF ART
Department of Education

Talks by the Staff Outside the Museum
In Cleveland and Vicinity
1939

Mr. Chamberlin

October 9. A Study of Textiles and Their Design. Radio Talk, WBOE, 8:45 a.m.
October 9. A Study of Textiles and Their Design. Radio Talk, WBOE, 10:45 a.m.
October 9. A Study of Textiles and Their Design. Radio Talk, WBOE, 1:15 p.m.
October 10. A Study of Textiles and Their Design. Radio Talk, WBOE, 10:45 a.m.
October 12. A Study of Textiles and Their Design. Radio Talk, WBOE, 8:45 a.m.
October 12. A Study of Textiles and Their Design. Radio Talk, WBOE, 2:05 p.m.
October 13. A Study of Textiles and Their Design. Radio Talk, WBOE, 10:45 a.m.
November 6. Cut Paper - An Art Project. Radio Talk, WBOE, 8:45 a.m.
November 6. Cut Paper - An Art Project. Radio Talk, WBOE, 10:45 a.m.
November 6. Cut Paper - An Art Project. Radio Talk, WBOE, 1:15 p.m.
November 7. Cut Paper - An Art Project. Radio Talk, WBOE, 10:45 a.m.
November 9. Cut Paper - An Art Project. Radio Talk, WBOE, 8:45 a.m.
November 9. Cut Paper - An Art Project. Radio Talk, WBOE, 2:05 p.m.
November 10. Cut Paper - An Art Project. Radio Talk, WBOE, 10:45 a.m.
December 4. From a River Bank to a Museum Case. Radio Talk, WBOE, 8:45 a.m.
December 4. From a River Bank to a Museum Case. Radio Talk, WBOE, 10:45 a.m.
December 4. From a River Bank to a Museum Case. Radio Talk, WBOE, 1:15 p.m.
December 5. From a River Bank to a Museum Case. Radio Talk, WBOE, 10:45 a.m.
December 7. From a River Bank to a Museum Case. Radio Talk, WBOE, 8:45 a.m.
December 7. From a River Bank to a Museum Case. Radio Talk, WBOE, 2:05 p.m.
December 8. From a River Bank to a Museum Case. Radio Talk, WBOE, 10:45 a.m.
February-December. 206 Junior High Classes to Public Schools.

Mrs. Fairbanks

January 27. Oriental Miniatures. Radio Talk, WHK, 1:30 p.m.
March 9. Japanese Flower Arrangement. At Cleveland Horticultural Society.
April 17. Japanese Flower Arrangement. At Y.W.C.A., East Side.
April 18. Herb Garden. At Lakewood (club talk)
April 28. Flower Arrangement. At Women's City Club.
June 9. Principles of Flower Arrangement. At Miles Park Presbyterian Church.
October 1. Happenings at the Art Museum. Radio Talk, WHK.
November 26. Principles of Flower Arrangement. Radio Talk, WTAM, 3:30 p.m.
January-December. 136 Classes at Flora Stone Mather College.

Mr. Fox

January 23. The Government in Art. At Public Auditorium, Federal Art Project.
February 24. Post-War Painting. At Cleveland Institute of Music.
May 14. W.P.A. Art. At Western Reserve University, Social Science Class.
November 17. Italian Primitives. At Cleveland Institute of Music.
November 30. Art in Motion Pictures. At Park School.
December 1. El Greco. At Cleveland Institute of Music.
January-December. 106 Classes at The Cleveland School of Art.

Miss Gilbert

- January 18. Fun for Children at The Cleveland Museum of Art. Radio Talk, WHK, 2:15 p.m.
- March 30. Houses of Eternity: Egypt and Its Tombs. Radio Talk, WHK, 3:30 p.m.
- April 13. Magic Superstition in Ancient Egypt. Radio Talk, WHK.
- April 16. Art and Religion. At Euclid Avenue Christian Church.
- May 7. Producing Shadow Plays. At Church of Savior.
- May 8. Self Expression in Children Through Art. At Canterbury P.T.A.
- May 27. Creative Activities in Vacation Church Schools. At Vacation Church Demonstration School, Old Stone Church.
- June 8. Summer Activities. Radio Talk, WHK, 4:15 p.m.
- October 15. The Princess Who Would Not Smile. Radio Talk, WHK, 12:00 m.
- November 19. The Cat Who Became Head Forester. Radio Talk, WHK, 12:00 m.
- November 26. Christ as Depicted by Artists of Different Ages. At Euclid Avenue Christian Church.
- November 26. Church Decoration. At Calvary Presbyterian Church.
- January-December. 10 Senior High Classes, 23 Junior High Classes, 172 Elementary School Classes, at Public and Private Schools.

Mrs. Greenwood

- October-December. 8 Senior High Classes, 21 Junior High Classes, at Public and Private Schools.

Miss Horton

- February 26. Art is No Longer Considered Highbrow. Radio Talk, WTAM, 3:00 p.m.
- May 21. May Show Round Table. Radio Talk, WTAM, 2:00 p.m.
- October 2. Pictures of Horses. Radio Talk, WBOE, 11:00 a.m.
- October 16. Children in Art. Radio Talk, WBOE, 11:00 a.m.
- October 23. Portraits. Radio Talk, WBOE, 11:00 a.m.
- October 30. A Modern Master. Radio Talk, WBOE, 11:00 a.m.
- October 9. How a Boy Became an Artist. Radio Talk, WBOE, 11:00 a.m.
- November 12. Exhibition of Modern Ceramics and Textiles. Radio Talk, WTAM, 3:00 p.m.
- November 6. Landscapes. Radio Talk, WBOE, 11:00 a.m.
- November 13. A Painter of Everyday Life. Radio Talk, WBOE, 11:00 a.m.
- November 20. Oriental Painting. Radio Talk, WBOE, 11:00 a.m.
- November 27. Book Illustrations. Radio Talk, WBOE, 11:00 a.m.
- December 4. Japanese Prints. Radio Talk, WBOE, 11:00 a.m.
- December 11. Sculpture. Radio Talk, WBOE, 11:00 a.m.
- December 18. Christmas Pictures. Radio Talk, WBOE, 11:00 a.m.
- January-December. 1 Junior High Class, 34 Elementary Classes, to Public Schools.

Mr. Jeffery

- October 9. Modern Architecture. Radio Talk, WBOE, 10:15 a.m.
- October 9. Modern Architecture. Radio Talk, WBOE, 3:00 p.m.
- October 10. Modern Architecture. Radio Talk, WBOE, 1:15 p.m.
- October 12. Modern Architecture. Radio Talk, WBOE, 1:15 p.m.
- November 6. Modern Industrial Design. Radio Talk, WBOE, 10:15 a.m.
- November 6. Modern Industrial Design. Radio Talk, WBOE, 3:00 p.m.
- November 7. Modern Industrial Design. Radio Talk, WBOE, 1:15 p.m.
- November 9. Modern Industrial Design. Radio Talk, WBOE, 1:15 p.m.
- December 4. Modern Industrial Design. Radio Talk, WBOE, 10:15 a.m.
- December 4. Modern Industrial Design. Radio Talk, WBOE, 3:00 p.m.
- December 5. Modern Industrial Design. Radio Talk, WBOE, 1:15 p.m.
- December 7. Modern Industrial Design. Radio Talk, WBOE, 1:15 p.m.
- January-December. 295 Senior High Classes at Public Schools.

Mr. MacAgy

- December 3. Stories of the Old Testament in Art. At Calvary Presbyterian Church.
December 10. Stories of Christ in Art. At Calvary Presbyterian Church.
December 17. Story of Christ in Art. At Plymouth Church.
October-December. 1 Senior High Class at Public and Private Schools.

Mr. Munro

- January 20. New Trends in the World of Art. At Thwing Hall.
June 18. Summer Activities in the Art Museum. Radio Talk, WTAM, 2:00 p.m.
September 24. Interview on Museum Activities. Radio Talk, WTAM.
October 20. Meeting the Cultural Needs of the Individual. At Adult Education Association, Hotel Carter.

Mr. Segner

- April 21. At Forum of Concord Club.
January-December. 36 Senior High Classes, 54 Junior High Classes, 156 Elementary Classes, at Public and Private Schools.

Mrs. Sills

- November 14. Let the Child Draw. At Doan Elementary School P.T.A.
November 27. Block Printing. At School of Applied Social Science, Western Reserve University, lecture and demonstration.

Miss Smart

- October 29. Behind the Scenes in the Art Museum. Radio Talk, WTAM, 3:30 p.m.
November 27. Pre-Columbian Art. Radio Talk, WHK, 3:45 p.m.
October-December. 3 Junior High Classes, 9 Elementary Classes, at Public and Private Schools.

Mrs. Smith

- January 18. Appreciation of Pictures. At First Unitarian Church.
May 25. May Show. Radio Talk, WHK, 4:00 p.m.
May 7. Italian Painting. At Oliver Evangelical Reformed Church.
May 15. Homes, Ancient and Modern. At Taylor P.T.A.
June 22. Three Centuries of American Architecture Exhibition. Radio Talk, WHK, 4:15 p.m.
July 20. The Art Museum. At Spencerian College.
November 13. Religious Art. At Lakewood Christian Church.
November 29. Homes, Ancient to Modern. At Fenn College.
December 4. Interior Decoration. At Household Training Center.
December 17. Great Painter of the Renaissance, Michelangelo. At Calvary Presbyterian Church.

Mrs. Van Loozen

- February 20. Modern Interior Decoration and Textiles. At Schaefer Methodist Memorial Church.
October 25. Historic Costume, Gothic to Renaissance. At Cleveland College.
November 17. At East Cleveland, Y.W.C.A. Costume Designing.
January-December. 97 Senior High Classes, 131 Junior High Classes, 352 Elementary Classes, at Public and Private Schools.

Mrs. Wicks

February 24. Talk for National Headmistress Association. At Laurel School.
January-December. 18 Senior High Classes, 14 Junior High Classes, 556 Elementary Classes, at Public and Private Schools.

Mrs. Wike

January-December. 96 Junior High Classes, 742 Elementary Classes, at Shaker Heights Schools.

Mrs. Billmeyer

January 9. Needlecraft Guild. At East End Y.W.C.A.

Miss Cash

January. 38 Junior High Classes at Public Schools.

Miss Eyerdam

January-March. 10 Junior High Classes, 50 Elementary Classes, at Garfield Heights Schools.

Mr. Francis

February 27. Paintings. At Household Service Association.

Mr. Milliken

November 14. Impressions of My Trip in Europe. At Cleveland Society of Artists.

Mr. Quimby

March 17. Contemporary English Composers. At Cleveland Institute of Music.
April 18. Music and Education. At Monticello (Junior High Students).
November 24. Flemish Choral Music. At Cleveland Institute of Music.

Mrs. Stitt

February 24. Talk for National Headmistress Association. At Laurel School.
January-May. 145 Senior High Classes at Shaker Heights High School.

THE CLEVELAND MUSEUM OF ART
Department of Education

Talks by the Staff Outside the Museum
Outside the Vicinity of Cleveland
1939

Mrs. Fairbanks

- April 3. Persian Miniatures. At Radcliffe Regional Scholarship, Philadelphia, Pa.
November 14. Arrangement of Fruits and Vegetables for the Thanksgiving Table.
At Mentor Garden Club.

Mr. Fox

- November 2. Modern Painting Today and Yesterday. At Lake Erie College.

Miss Horton

- May 5. Radio, a New Tool for Art Appreciation. At Grand Rapids, Michigan.

Mrs. Lark-Horovitz

- December 17. Psychology of Public Opinion as Reflected in Works of Art. At
Purdue University.

Mr. Milliken

- November 7. New Horizons. At Carnegie Institute, Pittsburgh, International
Exhibition.

Dr. Munro

- February 15. Art Education in the Modern World. At Baton Rouge, Louisiana,
State University.
October 7. Why an Educational Museum. At Cincinnati Art Museum.
October 10. The Educational Viewpoint in an Art Museum. At Chicago Art
Institute.
October 11. Cultural Relations with Latin America. At Inter-American Cultural
Conference, Washington, D.C.
October 26. Children's Art Work on Various Age Levels. At Fort Wayne, Indiana,
Teachers' Convention.
October 27. Integrating the Arts for Children. At Fort Wayne, Indiana,
Teachers' Convention.
November 14. Scientific Approaches to the Study of Art. At Bennington College,
Vermont.

THE CLEVELAND MUSEUM OF ART
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Publications

Edward N. Barnhart

A computational short cut in determining scale values for ranked items.
(Psychometrika 1939 4 241-242)

A spaced order of merit for preference judgments.
(Journal of Experimental Psychology 25 1939 506-518)

Review: Murray: Explorations in Psychology.
in: (Psychiatry 1939 2 296-297)

Lewin: Conceptual Representation and Measurement of Psychological Forces
in: (Psychiatry 1939 2 #3 433-4)

Lundholm: Conation and Our Conscious Life
in: (Psychiatry 1939 2 #3 433)

Hamilton: Toward Proficient Reading
in: (Psychiatry 1939 2 #4)

Milton S. Fox

Thoughts After Expressionism in Crossroad, No. 1, April, 1939.

Anything But Cinema in Crossrad, No. 2, Summer, 1939.

Betty Lark-Horovitz

On Art Appreciation of Children: III. Textile Pattern Preference Study,
Journal of Educational Research, September, 1939, pp. 7-35.

On Art Appreciation of Children: IV. Comparative Study of White and Negro Children, 13 to 15 years old, Journal of Educational Research, December, 1939, pp/ 258-285.

Lark-Horovitz, Barnhart, and Sills: Graphic Work-Sample Diagnosis, Analytical Method of Estimating Children's Drawing Ability, 1939, Copyright by The Cleveland Museum of Art.

Thomas Munro

Museum Educational Work for the General Public, Bulletin, October, 1939.

Katharine G. Wicks

Tales from the Dust - published in American Junior Red Cross News; November, 1939.

Baboushka, a Christmas play; published in Story Parade Magazine; December, 1939.

Articles for Young People's Page - The Cleveland Press

Christmas Through a Knot Hole - illustrated by Lois Gilbert;
The Cleveland Press, Young People's Page - December 28 or December 29, 1939.

Cinders - a book for children - published by Longmans, Green.

THE CLEVELAND MUSEUM OF ART
Department of Education
Annual Report
1939
Attendance Sheet

Classes for School Children	School Classes			Groups	Attend.	Groups	Attend.
	Senior	Junior	Elem.				
Under Museum Staff	64- 1348	42- 868	315- 8293	421	10509		
Self-conducted	77- 1432	19- 415	107- 2798	203	4645		
Under Public School Staff	74- 2026	25- 680	230- 8817	329	11523	953	26677
Classes for Members' Children*				486	8174		
Classes for Non-Members' Children				335	12988		
Advanced Drawing Classes				61	1312	882	22474
Total Classes for Children..	215- 4806	86- 1963	652-19908			1835	49151
Saturday P.M. Entertainments				40	8487		
Museum Hours				48	1041	88	9528
Total Attendance for Children						1923	58679
<u>Adults</u>							
Adult Classes				679	13525		
Adult Classes, self-conducted				62	1641		
Adult Groups				86	3109		
Adult Groups, self-conducted				14	999		
Clubs				90	1824		
Clubs, self-conducted				6	104		
Conventions				3	57		
Conventions, self-conducted				1	338		
Teachers' Meetings				8	203		
Public Lectures				26	6267		
Public Lectures, self-conducted				6	986		
Sunday P.M. Lectures				21	5697		
Sunday P.M. Lectures, self-conducted				1	460	1003	35210
Total Attendance						2926	93889
<u>Outside Groups</u>							
Classes (children)	583-20637	505-15291	1429-38358	2517	74286		
Classes (adults)				245	10089		
Lectures (children)	2- 50	16- 4393	26- 4695	44	9138		
Lectures (adults)				54	6268		
Classes (chil. self-cond. prep.)	25- 740	77- 2163	616-17823	718	20726	3578	120507
Total for Department	825-26233	684-23810	2723-80784			6504	214396
Radio Talks by Public School Staff						2748	92800
Extension Exhibits	875						
Individual Objects	3202						
Framed Paintings and Prints	144						
Posters	611						

* Includes Music Classes - 199 - 3165